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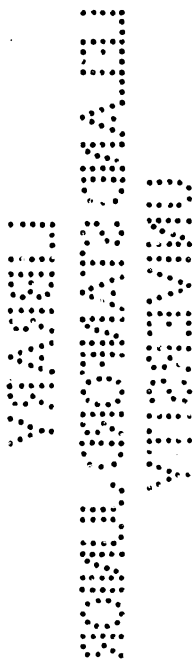
AUCASSIN & NICOLETTE



AUCASSIN & NICOLETTE

AN OLD-FRENCH LOVE STORY
EDITED & TRANSLATED BY
FRANCIS WILLIAM BOURDILLON
M.A. SECOND EDITION THE
TEXT COLLATED AFRESH WITH
THE MANUSCRIPT AT PARIS THE
TRANSLATION REVISED & THE
INTRODUCTION REWRITTEN

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AUCASSIN AND NICOLETTE

*What magic halo rings thy head,
Dream-maiden of a minstrel dead?
What charm of faerie round thee hovers,
That all who listen are thy lovers?*

*What power yet makes our pulses thrill
To see thee at thy window-sill,
And by that dangerous cord down-sliding,
And through the moonlit garden gliding?*

*True maiden art thou in thy dread;
True maiden in thy hardihead;
True maiden when, thy fears half-over,
Thou lingerest to try thy lover.*

*And ah! what heart of stone or steel
But doth some stir unwonted feel,
When to the day new brightness bringing
Thou standest at the stair-foot singing!*

interest or beauty than the little tale of *Aucassin and Nicolette*, nor any that had apparently a more slender chance of survival. A single hastily written manuscript, preserved now in the National Library at Paris, and lost sight of, as it would seem, till the middle of the last century, has kept in existence this little work, which is now accounted one of the most precious remains of the old French literature, being not only of unique form, but also of unusual poetic beauty. It was probably composed somewhere between 1150 and 1200, at the period, that is, when the great mediaeval literature of France was reaching the height of its splendour; when it had lost, it is true, almost all traces of the spontaneity and simplicity of its dawn, the vigorous naturalness of the early *Chansons de Geste*, but had gained certain graces of style, and become artistic, definite, refined. *Aucassin and Nicolette* belongs approximately to the period of the great Arthurian poems of Chrestien de Troyes, with which it shows some affinity of word and phrase. It is a strange fact that in England this great early French literature has been almost entirely neglected, although in its lifetime it was almost as much at home on this side of the Channel as

on the other ; and some of the more important remains of it which have come down to us were probably written in England. In France, however, and almost more in Germany, this literature has been the object of a great amount of keen interest and sedulous study. In these countries, therefore, *Aucassin and Nicolette* has long been familiar, while in England it has remained, till recently, practically unknown except to students. It is true that a few book-hunters in search of collections of tales or of works illustrated by Bewick may have come across the story in English versions of Le Grand d'Aussy's *Fabliaux ou Contes*. This compilation, first published in 1779, seems to have obtained considerable popularity, not only in France, but in other countries ; and in 1786 a selection of the stories was published in English, under the title of *Tales of the Twelfth and Thirteenth Centuries*, since reprinted under various titles. Here, hidden among more or less unclean Fabliaux—like a pearl in a dunghill—is to be found the first English version of *Aucassin and Nicolette* ; but, as might have been expected after a second or third remove from the original—for even Le Grand d'Aussy worked from Sainte-Palaye's version—much of

the peculiar charm has been lost, and little but the bare story remains. Ten years later, in 1796, appeared another selection of tales from Le Grand's work, rendered into English verse by Mr. Gregory Lewis Way, and illustrated with woodcuts executed by T. and J. Bewick. The translator had evidently appreciated the beauty of this story, and his rendering has some grace and charm, though these are not exactly those of the original. He knew, apparently, none but Le Grand's bald version; and was so wholly unaware of the character and style of the old French work itself as to choose for its reproduction the singularly ill-suited medium of rhyming heroic verse.

It was not till nearly a hundred years later, when these works had long passed into almost complete oblivion, that any real measure of interest in *Aucassin and Nicolette* was aroused in England. This was mainly or entirely due to the impression made by Mr. Pater's fascinating description of it in his *Studies in the History of the Renaissance*, first published in 1873. In 1880 an English rendering, made however not from the original, but from Bida's modern French version, appeared in America, under the

title of *The Lovers of Provence*. But it was not till the year 1887 that any translation direct from the early French appeared in the English language. In that year, by a curious coincidence, no less than three English versions appeared. The first was the work here set forth in a second edition, upon which I may observe that I had been engaged at intervals for some five years previous. The others were Mr. Lang's translation, which is, I understand, about to be reprinted ; and a translation by Mr. E. J. W. Gibb, the translator of the *Forty Vezirs*. Mr. Gibb, finding two other translators in the field, did not publish his translation, but printed a small number of copies privately.

My own object was, and is, to put the little story before modern readers in the same spirit in which it was first written, as a thing of pure beauty and pleasure. But, feeling that no translation in the world could give the real savour of this delicate little work, I have tried to present the original, side by side with an English version, in such a way as to tempt even the 'general reader' to make some effort to follow it. Truly, Old French does not seem to English folk in general very attractive reading ; and it is

impossible, without some labour at grammar and glossary, to appreciate fully a work which has had the misfortune to be born in so unfamiliar a language. In this respect then the modern reader is at a disadvantage as compared to the poet's audience in old time, who with no labour or learning had simply to give an hour's attention, and enjoy at ease the 'sweet song and fair tale.' But if in this way we are at a disadvantage we have a compensating addition of pleasure open to us in the undefinable charm of antiquity which hangs about a work six centuries old. Who does not know the pleasure which clings—their meaning once mastered—to the quaint expressions and obsolete words of a bygone literature—a literature whose language, though slowly dying, is not yet wholly dead? It is like the charm of an old building, weather-worn and lichen-covered—a charm which nothing can give but the quiet lapse of time. All readers of *Aucassin and Nicolette* have felt this charm, and most of the translators have tried in some way or other to reproduce it. This is at all events better than neglecting the antique air altogether, and presenting the story in a wholly modern dress. For it is not always recognised how

largely the slow but constant change of language is but the reflex of an equally constant change of thought, translators and paraphrasts attempting far too often to transmute old phrases into new, as if they would thereby more exactly represent to modern readers the old ideas. In reality there is a much better chance of our understanding the old thoughts if we learn to understand the old language which conveyed them. At the same time the attempt to translate the old style of a foreign tongue into the old style of our own is full of peril, and in the present case such translation is almost impossible without sacrificing the effect of simplicity and naturalness of language which is so characteristic of *Aucassin and Nicolette*. The judicious plan seems to be to follow exactly every turn and phrase of the old French, where it can be done without straining the idiom of our own language; to be careful to introduce no 'sham antiques' in the shape of archaisms or quaintnesses not supplied or suggested by the work itself; yet not to shrink from the occasional use of an out-of-date English word or expression, when it is such as a contemporary translator would naturally have used, or is the exact counterpart of some

phrase for which our current language has no natural equivalent. In spite of the ridicule which the ballad-imitators have drawn down upon such a phrase as 'bright of blee,' it seems absurd to have to discard the only exact equivalent ever framed in the English tongue for the oft-recurring minstrel-tag, *o le cler vis*.

In this new edition I have, both in the verse and in the prose sections, tried to keep even closer to the exact turns and expressions, and even the order of the words in the original, than in the former translation. In especial I have followed the original in the use of the historic present (Section 10, &c.), which this writer employs constantly in describing action. Probably the first effect to an unaccustomed reader will be strained and unnatural. I hope, however, that those who study the work will find that the language, if it does not read quite like nineteenth-century English, has perhaps preserved more of the flavour of the thirteenth-century French.

In revising the translation of the verse sections for this new edition I considered seriously whether it might not be possible to follow the old poet in employing assonance instead of rhyme. The assonance system, which was so

immensely developed in the old French *Chansons de Geste*, and followed by the author of *Aucassin and Nicolette*, requires that all the lines of one stanza or *tirade* should end in the same vowel-sound, but not that the succeeding consonant-sounds should be identical, as in full rhymes. Among the Romance languages, in which the vowels are stronger than the consonants, assonance became fully established as an artistic method. In English, on the other hand, in which the consonant-sounds generally overpower or weaken the vowel-sounds, it never gained any footing. In fact English assonances are hardly perceptible except in a dissyllabic form, such as *harvest* and *farthest*; and it was in this form that Mr. MacCarthy attempted to reproduce in translation the assonance method of Calderon. But even in these it may be doubted if an unobservant reader would notice any intentional recurrence of sound; and whether, even when distinguished, the effect is not rather ludicrous than artistic.

To have employed dissyllabic assonances in translating *Aucassin* would have meant substituting the staccato and 'jumpy' effect of the *Hiawatha* metre for the very different impression

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produced by the old French verses, where the short seven-syllabled lines, flowing and yet crisp, remind one of little shallow waves falling one after another on smooth sand ; while, as to single-syllable assonances, I came to the conclusion, after repeated experiments, that it was almost hopeless to try to use them in English as a poetic method, or to obtain from them the necessary effect of recurrent sounds, except by using rhymes as well—that is, while letting all the lines of a *tirade* end on the same vowel-sound, to make each pair of lines also rhyme together in true rhyme. This, however, would have been to add the gathering of straws to the already heavy task of brick-making. The experiment will be found carried out in Sections 3 and 33 of this translation, with the exception of a single pair of rhymes in each section ; and traces of it remain in other sections. But to maintain the method throughout was, I found, impossible without abandoning the three cardinal conditions of translation by which I had been attempting to work. These three conditions were: to add nothing ; to take away nothing ; and to render each single line in a single line. I cannot claim never to have transgressed these

conditions. The last one, especially, is exceedingly hard to observe in lines containing only seven syllables all told. But it seemed absolutely imposed by the nature of the French verse, in which there is hardly any *enjambement*, or running on of sense from line to line, but each single line is a sentence, or clause of a sentence, complete in itself. In this new edition I have recast much of the verse, mainly in efforts to approach more nearly to the ideal of these conditions. And if here and there the translation seems balder and less poetic for the changes it is because the aim I set before myself was not to produce Tennysonian verse, but to reproduce the original faithfully. It would have been a far easier task to work up the old writer's material, with an admixture of modern sentiment and poetic phrase, into a set of pretty little poems, savouring much of the nineteenth century, and little of the thirteenth.

For the 'Poetics' of the writer of *Aucassin* differ widely from those of our own day. What would have been his definition of 'Poetry' had he written an *Ars Poetica*, we cannot say. But we can learn a good deal from his practice ; and it is quite worth while to study his methods, seeing

that, whatever his ideal of the Art may have been, he was certainly a master of his own craft.

Many things that we now look for as necessary to poetry are here conspicuously absent. Richness of colour, effectiveness of language, refinement of phrase, suggestive allusion, in fact all that appeals to the man of letters but is lost on the man of action, are almost, if not altogether, lacking. The graces of the later poetic art appear only in the most rudimentary form, as in the comparison—

Plus es douce que roisin
Ne que soupe en mazerin—

the *naïveté* of which recalls the lines in *The Marriage of Sir Gawaine* (Percy's Folio MS.):

Sir Kay kissed that lady bright,
Standing upon his feet;
He swore, as he was trew knight,
The spice was never soe sweete.

To us the comparison seems ludicrous; but in a nascent literature metaphor is taken very seriously. In *Perceval le Galois* the hero muses a whole morning on the resemblance of three drops of blood fallen on the snow to the red and white of his lady's face, and is so deep in meditation that he pays no attention to the

challenge of a friend, who attacks him in ignorance. It is a long distance from such crude attempts at heightening effect by metaphor to our present standards ; and such heightening was not, apparently, in mediaeval literature regarded as a property of Poetry rather than of Prose. In *Aucassin* itself we find as much of it in the prose sections as in the verse ; as in Section 10, where Aucassin, slaughtering his foes, is likened to a wild boar ; or in Section 12, in the description of Nicolette. It is in the prose sections too, rather than in the verse, that we find attempts at what we should call word-painting, the careful choice of picturesque and effective language, as in the celebrated description of Nicolette's escape from the tower (Section 12) ; while in the verse descriptions, as the arming of Aucassin (Section 9), the building of the bower (Section 19), or the picture of Nicolette singing at the steps (Section 39), the language is exceedingly simple. The grand pictures are apparently reserved of intention for the prose, in which the writer allows himself a greater flow of language.

These are negative points. But the positive characteristics of the writer's 'Poetic' are decided and strong. His artistic method is founded

entirely upon the principle which underlies all poetic systems, and perhaps the very notion of poetry itself, viz. intentional repetition, or imitation, of sounds or words or phrases. Besides the obvious attention to this principle in lines composed of the same number of syllables and ending on the same assonance, it is noticeable that the same principle of repetition is the writer's usual means of rendering a special passage effective or pretty; as twice over in Aucassin's apostrophe to Nicolette (Sections 7 and 11):

Biax venirs et biax alers, &c.

But the poet has a second art-principle by which he works, viz. the principle of measure, of balance, of restraint. To borrow a phrase from painting, the treatment is *Decorative*. The verse stands to the prose much in the same relation as the ornamented borders of some mediaeval miniatures, or as those of the Bayeux tapestry, do to the main subjects represented. The prime use of the verse sections is not so much to continue the telling of the story as to set off the pictures contained in the prose sections with a formal ornament. And even

when they are used to help forward the action and to lend additional touches they must never lose a certain formal regularity, but keep themselves within the range of the pattern. That pattern is the seven-syllabled line, ending in an assonance, and rigidly self-contained, without *enjambement*, or overflowing of sense into the next line. ✓

If we once recognise these main principles of the poetic technique in *Aucassin*, we shall be astonished at the genius and the skill displayed in the manipulation of such a very inelastic artistic medium. For it is well known that while the seven-syllabled line is of fatal facility to poets who have nothing very definite to say, and simply wish to fill white paper with pretty-looking type or manuscript, yet, for presenting a definite thought or clear picture in a short space, it is one of the hardest of measures to write in. The monument of its successful use in English poetry is found in Milton's *L'Allegro* and *Il Penseroso*. Milton had other aims, and allowed himself more freedom than the poet of *Aucassin*¹. But within his own range of aim

¹ Especially in the occasional use of an extra syllable at the beginning of the line, a very great help.

the latter is not less successful than the great English master of melody. His *forte* is conciseness; he uses as few words as the great Latin hymn-writers, and he makes every word tell. He has an extraordinary knack of using the common turns and stock phrases of the *Chansons de Geste*, not merely as they are employed there, as *chevilles* or 'tags' to fill up a verse or provide an assonance, but so as to help the presentment of his thought. Though again and again we meet these hackneyed phrases, there is hardly ever an otiose epithet, or a tag which cannot claim to lend a touch to the picture. Instances of this happy employment of stock phrases are:

Garnemens demanda ciers (Section 9),

where the commonplace epithet carries the suggestion that for such an occasion no arms could be too costly:

Qui fu fais de marbre bis (Section 11),

French poet, it is true, had other advantages, the power of accenting unaccented syllables, and the use of assonance instead of rhyme. But the extra syllable at the beginning is a greater help than either.

suggesting the half-lighted gloom of the *celier sosterin* :

Trés parmi le gaut foilli,
Tout un viés sentier anti (Section 19),

lines which may be found almost word for word as stock endings in the late *Chansons de Geste* ; but here how graphic is the picture !

Even the *epitheton constans*, as in the almost titular epithets applied to the hero and heroine, is obliged to help ; the poet will have neither lazy good-for-nothings nor merely ornamental aristocrats among the members of his vocabulary. Consider, for example, the epithets applied to Aucassin in Section 27 :

Aucassins li blax, li blons,
Li gentix, li amorous.

Common or even commonplace as they are in themselves, they are made here to suggest the delight and gay bearing of the lover in having his love 'Fore him on the saddle-bow.' And their introduction here is very significant beside their absence in previous sections, as 23. Observe again the effect in the next section, 29 :

En le canbre entre Aucassins,
Li cortois et li gentis.

This is when he is about to give the king a beating! 'Courteous' and 'well-bred' as he is, he cannot stand the absurdity of the *couvade*. Nor, doubtless, was a half-ironic intent entirely absent from the writer's mind in this passage, which occurs in the midst of the burlesque episode of Torelore. In the next section again, 31, Aucassin is called *li preus, li ber*, 'the gallant, the knightly,' to emphasise in the same way the ridiculousness of the unmanly warfare with eggs and fresh cheeses. Or take the passage in Section 13, where Nicolette passes a tress of her hair to her imprisoned lover through a cranny in the half-ruined wall :

Aucassins les prist, li ber.

Surely this is as delicate and as true a touch of poet's craft as Virgil's *constituit signum nautis pater*, which schoolboys are taught to paraphrase 'with a father's care.'

It is easy to carry such a contention too far, and to stretch examples to fit the theory. And I have therefore only noted the most striking instances. But it remains that in no cases are the epithets applied to the hero quite point-

less ; and, if those applied to the heroine are not so uniformly suggestive, yet in their setting about her beautiful name they seem to gain fragrance and charm, as the simplest rain-drop, fallen on a rose-leaf, becomes a perfumed pearl.

It is evident then how difficult is a modern translator's task if he aims at anything like faithful reproduction. It might seem but light labour for the old French poet to yoke his tags and epithets, and drive them as he would. But how if the English has no equivalent ? or if the phrases which might pass as fair imitations, were decorations only needed, are here unavailable, either as failing to present, or presenting wrongly, the thought or picture of the original ? Even if I could compute, I should be ashamed to confess, how many hours of labour I have spent over the verse sections ; or how many various versions I have tried of most of the lines. Perhaps the most difficult bit of verse of all to render is the song of the herdboys (Section 21) ; and in none is the skill of the old French poet more conspicuous. The lightness and playfulness given by the use of diminutives, the easy and unstrained concise-

ness with which in four or five seven-syllabled lines is compacted a picture of the alnaschar visions of rustic boyhood in sudden possession of money, the felicities of just enough and not too much, prettiness and grace never forgotten, yet no otiose words or lines allowed—to reproduce all this is, to speak mildly, impossible. Literal rendering, or prettiness of turn—one has to choose between them, and is fortunate if one does not wholly fail of both. Both in this section and elsewhere I have taken occasional liberties with the English language, in seeking to preserve the exact turns of the Old-French ; and have allowed myself some licence in rhyme and accent, in seeking to keep closely to the order and rhythm of the original. Though deciding, as I said, against the use of assonances instead of rhymes, I have felt that some measure of freedom in the rhyming was excused by the imperfection of the rhymes in the assonance system.

It is perhaps the highest proof of the artistic power of the author of *Aucassin* that he has succeeded in the peculiar art-form, prose alternating with verse, which he chose for his romance ; a form so tempting, so fatally

easy, so perilous. It is an art-form which in England, at all events, and at the present day, may be regarded as out of the question for any writer who writes to be read. For the effect of the constant change of prose to verse, and verse again to prose, is much like that of alternately walking and dancing, with a necessary change of shoes every time. If the interest in the story is too keen, the dancing part seems frivolous, and is hurried over as an interruption to progress. If the verse is too beautiful and gracious, the story-telling becomes subsidiary, and the prose seems vulgar and out of place. Perhaps the nearest approach to such change in the highest modern literature is to be found in Tennyson's *Maud*, with its changes of metre ; and as to this there is no doubt that these changes seriously impair the unity and completeness of the poem. There is some likeness to this effect in a Greek play, where the speeches may be regarded as a kind of measured prose, as compared to the chorus. And as the choruses in a Greek play, like the verse sections of *Aucassin*, were sung, while the rest was declaimed, the likeness of the effect as originally intended must have been even closer. In

both cases it is evident that the art-form would never have arisen as a mere style of literature on a printed page. It is not impossible that the author of *Aucassin* knew something of Greek literature. There is certainly a very suggestive, though it may be accidental, likeness between the lines in the first verse section of *Aucassin*,

Nus hom n'est si esbahis, &c.,

and what the author of *Daphnis and Chloe* says of his work¹:

"Ο καὶ νοσοῦντα λίσεται, καὶ λυπούμενον παραμυθίσεται.

And it is therefore not out of the question that he knew the form of a Greek play. But his direct models seem (as Fauriel first remarked in his *Histoire de la Poésie provençale*, iii. 183) to have been rather Arabian romances. As to these, however, Dr. Herz, the German translator of *Aucassin*, notes, that while our author tells his story almost uninterruptedly, now in prose and now in verse, in the Arabian

¹ Chrestien de Troyes is supposed to have borrowed an incident in *Cliges* from another of the Greek Romances, *Habrocomas and Anthia*.

and Persian romances the verses are of a purely lyrical or didactic character, merely illustrating, and not continuing, the story told in the prose; they could, in fact, be left out without injuring the course of the tale. In thus departing from his models, the French poet undoubtedly hit upon a most happy and telling method for varying the monotony of the narration, and enchainning the attention of his hearers. And not only is the method in itself happy, but it is employed with marked skill and discrimination. The verse is not merely introduced when we have had enough prose, nor the prose when we might be getting tired of the verse; but the author has tried, at least in some measure, to turn to account the special advantage of each kind of narration, and has thus given a distinct artistic value to the alternation. Thus, in the three sections of the work in which songs are introduced—the warder's song (15), the song of the herdboys (21), the song of Nicolette, disguised as a minstrel (39)—the effect is made much more realistic by their being actually sung. However, the chance of introducing a real song could occur but seldom; but the utterances of grief or passionate

feeling have often something of the nature of song in them; and we find introduced in the verse, as quasi-songs, various soliloquies or single speeches of the hero and heroine, either lamentations, or affirmations of love and constancy. No less than eleven, out of the twenty-one verse sections, contain some utterance of this kind, which in many of them occupies almost the whole of the section¹. Two others might be included: Section 3, which ends with Aucassin's declaration of love for Nicolette, in answer to his mother's reproaches, and which gives a good opportunity for studying the writer's difference of method in prose and verse, as in the preceding section we have much the same declaration in prose; and Section 27, in which Aucassin says, as he rides off with Nicolette:—

Moi ne caut u nous aillons,
En forest u en destor,
Mais que je soie avec vous.

If we admit that it was only natural that the

¹ Sections 5, 7, 11, 13 (Nicolette's farewell to Aucassin through the wall of his prison), 17, 19 (but only a few lines at the end), 23, 25, 33, 35, 37.

prologue and epilogue should be in verse, there remain only three of the verse sections, 9, 29, 31, in which we see no special reason for the employment of verse rather than prose. We must, however, always bear in mind that the verse was intended to be sung; and we shall perhaps best realise to ourselves the effect, on an audience of that time, of such verses as those which describe the maunderings of the king of Torelore under the bed-clothes (29), or his mock-heroic battle (31), by recalling the effect on ourselves of burlesque scenes in modern opera, and reflecting how much the humour of them is heightened by their being sung in verse, instead of merely declaimed in prose. As to the arming of Aucassin, in Section 9, the poet may have wished, by versifying such a scene, to lend impressiveness or novelty to details, which, in those days, must have been familiar, or even trite. But, while we have such abundant proof that he usually made a special use of his song sections, we may well admit that there are a few instances in which he has not been particular about doing so.

While the author thus shows such a marked

skill in the employment of verse, and by its frequent introduction gives his work much of the brightness and pleasurable-ness of a poem, he at the same time gains an immense advantage for his narrative over wholly versified poems by his employment of prose. The story can move so much faster, and the conversations be so much more realistic; he can introduce, without interrupting the course of the narrative, little explanations and observations in passing, which in verse, where every line has an equal weight and importance of syllable, would retard progress intolerably; and he can lend to scenes and events that air of actuality which the mere formality of verse inevitably destroys—which indeed it is the very function of poetry to diminish—by removing all into the mellow distance, and throwing round the present as well as the past that softened halo of sentiment which time itself lends to long-past circumstance¹.

His prose is distinguished by functions of its

¹ In Sect. 22, Aucassin's words 'Encor aim je mix conter que nient' show that the singing part was held the superior; while at the same time the author ingeniously contrives that the herdboy should relate his story free from the restraints of verse.

own as well marked as those of his verse, and he shows the same judgment and intelligence in his employment of it. It is the prose sections which tell almost the whole of the actual story. Apart from the 'Torelore episode'—whose exception from the general rules which distinguish the prose and verse has been explained above—there are only five sections of verse whose omission would interfere with the development of the story. These are 11 (the first few lines only), 19, 27 (the last few lines), 39, and 41. In none of the rest is any fact related which is not first told us in the prose, and merely recapitulated. (It may be noticed, however, that there is only one section in the whole that is purely recapitulatory, No. 3.) Again, almost all the conversations occur in the prose; of the twenty sections of prose, there are only three which do not contain some dialogue, viz. 12, 34, 36 (Section 16 has only a few words of Nicolette to the warder at the beginning); on the other hand, of the twenty-one sections of verse, there are only three in which there is any real dialogue, viz. 3, 27, 29 (Nicolette's speeches in 13, 33, and 37, though addressed to other persons, are of the nature of soliloquies).

If we turn from the form to the matter of the work, we are still struck with the same characteristic of the writer, his power of transfiguring the commonplace materials of the minstrel into sudden and unexpected beauty. In picturing the personal appearance of his hero and heroine, for all his perceptiveness and freshness, he makes no attempt to rise above conventional types. His description of them is simply a list of the personal charms then held in highest esteem, and is almost word for word the same for both the youth and the maiden :

Il (ele) avoit les caviax blons et menus recerclés et les ex vairs et rians, et le face (clere et) traitice, et le nés haut et bien assis.

A pretty vision this, in itself, though a stage-property of all the *jongleurs* and *trouvères*. Such a description becomes, in fact, a sort of character-mask, such as was used on the Greek stage to ensure swift and conclusive recognition of the leading characters. Perhaps a minstrel's audience was often not educated enough to follow any personal description which was not familiar, and the word-painting of some remembered face might have dulled the interest

of his hearers, and lost the over-daring poet his bed or his supper. More probably the poet himself had not yet learned to describe in language, or even to analyse to himself, the subtler constituents of personal beauty. The intellectual growth of the human race may be well studied in that of a child, and in a child's fairy-story the princess has always 'golden hair' and 'blue eyes.' These present a vague idea of beauty to the childish mind, and not till long afterwards does it learn to analyse the beauty of any face for itself. Moreover, it seems probable that the first idea of such an analysis has always come to the human race through its painters, rather than through its poets. As Browning makes Fra Lippo Lippi say :—

We're made so that we love,
First when we see them painted, things we have passed
Perhaps a hundred times, nor cared to see.

It is the first stage in the discrimination of beauty to recognise it painted ; it is the second to recognise it described. And this story is earlier than the Renaissance of painting.

But this is not the only point in which our author adheres to conventionality, though it is the most noticeable. As was pointed out above,

the work abounds in turns and phrases common to all works of the time ; but the inspiration of the poet is always showing itself through the mechanical artifices of the minstrel. So his abstract notion of war is commonplace and uninteresting, and depends for effect purely on cumulative epithets and large numbers :—

Li quens Bougars de Valence faisoit guere au conte
Garin de Biaucaire, si grande et si merveilleuse et si
mortel, qu'il no fust uns seus jors ajornés qu'il ne fust
as portes et as murs et as bares de le vile a .c. cevaliers
et a .x. mile sergens a pié et a ceval ; si li argoit sa
terre et gastoit son pais et ocioit ses homes.

But how graphic is the picture when we come to the actual fighting—of the 'borgois' mounting to the 'aleoirs' to defend the castle, and again of Aucassin in the thick of the battle. So again the verses which describe the arming of Aucassin simply detail the armour much as we find it elsewhere detailed. But the poet cannot let him go without an enthusiastic exclamation :

Dix ! Con li sist li escus au col, et li hiaumes au cief,
et li reнге de s'espée sor le senestre hance !

the last touch giving the picture more completely than the whole of the previous detail.

Again, the forest, before we come to it, is a very vague and unreal place—a mere forest out of a fairy-story :

Or estoit li forés prés a .ii. arbalestées, qui bien duroit .xxx. liues de lonc et de lé, si i avoit bestes sauvages et serpentine.

But when once we are taken into it how charmingly graphic and natural is the description ! The 'wild beasts and snakes' have all disappeared, and we follow Nicolette in delight,

Trés parmi le gaut foilli
Tout un viés sentier anti,
Tant qu'a une voie vint,
U aforkent set cemin
Qui s'en vont par le pais.

Even where the phraseology is unconventional and the descriptions are drawn from nature, the style still marks the professional story-teller, and the methods are those of all ballad-singers, from Homer downwards. Repetitions are numerous, not only of phrase and description, but even of whole speeches. (We are three times told the story of Nicolette's being bought as a slave, and baptized and brought up by the viscount.) This is specially the characteristic of the prose, which also bears many other indications of a told narrative. Such are the

constant linking of sentence to sentence by *et* and *si*—the long sentences—the constructions *ad sensum*, which vex the grammarian and puzzle the translator—the use of the historic present, and quick change from that to the past tense and back again : and, not least, the piling up of words—sometimes purely redundant, sometimes each lending an added touch, like the blows of a sculptor's chisel, and sometimes each coming nearer and nearer to the exact meaning of the story-teller, who dares not pause in his flow of language, but, after using the word that comes first, often thinks of another better—even his thought, perhaps, becoming more defined in the act of giving it expression. Such are 'a mollier ni a espouse,' 8; 'si en oinst son cief et son *visage*, si qu'ele fu tote noire et *tainte*,' 38. So, too, the blood flows from Aucassin 'in forty places or (perhaps that's too many) in thirty,' 24.

But, while from all this we may fairly conclude that the author of *Aucassin* was one of the class of *trouvères*, yet when we see how easily he moves in his bonds of conventionality, as if he was no more thwarted or hampered by them than are great poets by the restraints of rhyme

and metre, and when we consider the freshness and truth to nature of most of his scenes, and the indefinable delicacy and grace which pervade the whole, we must say of him emphatically, 'Par nemo inter pares.' The mere form of his work marks it as unique among its contemporaries, and there is a nameless charm in the alternation of prose and verse—the prose unrestrained, easy-flowing, lavish of epithet; the verse (with its short seven-syllabled lines, each in some sort complete in itself) terse, measured, chaste of ornament, choice and almost niggardly in its spending of words. The alternation has all the effect of two narrators, the diffuseness and exuberance of the one being constantly checked and corrected by the stricter style of the other. It is essentially a Work of Art; and though the author himself, had he claimed this title for it, would have claimed it probably for the sake of his minstrel tags and mannerisms: and though our own age, which has seen the arts of poetry refined and elaborated to so high a degree, might easily overlook its artistic qualities, in admiration of its less mechanical and less imitable excellences of freshness and simplicity: yet there are in it,

apart from its almost childish conventionalities, and apart from its pure love of nature and high poetical feeling, genuine artistic merit and an effectiveness conscious and designed. These it is worth while for us to try rightly to appreciate, though they were probably only in part appreciated by the poet's contemporaries¹. The maxim '*Ars est celare artem*' belongs to a comparatively advanced stage of culture; and our poet's hearers probably understood better, and enjoyed more, the conventionalities of his art than its refinements. Still, even if the poet was in some ways ahead of his age, he yet belongs chronologically to it; his work is as the foam-line left by some advance wave, unreached, it may be, by many succeeding, but still a sign and measure of the oncoming tide².

There are certain well-recognised marks of

¹ Mere accident accounts for much, but hardly for the fact that there is only one MS. of this story in existence, while of the somewhat kindred, but—from an artistic point of view—certainly inferior, tale of '*Floire and Blanceflor*' there are many in all languages. The suggested connexion between the two is discussed below, p. lviii. et sq.

² For a possible connexion between the French Literature of the thirteenth century and the Renaissance of Art in

the highest poetic art, which are very noticeable in *Aucassin et Nicolette*: such as the artistic and yet instinctive choice of the most telling incidents and the most felicitous moments for description; and, again, the power of producing a finished picture to the imagination with a few vivid words and graphic touches. In this short story it is astonishing how many different pictures are presented to the mind's eye, and with what lifelike reality. Consider the picture given us of Nicolette herself, first at the window of the tower 'overlooking the garden':—

A la fenestre marbrine
La s'apoia la mescine.
Ele avoit blonde la crigne,
Et bien faite la sorcille,
La face clere et traitice.
Ainc plus bele ne veistes!

What a picture is given in these few words!—the poet, according to his happiest manner, vivifying with a few touches a description which would otherwise be purely conventional. Notice, too (as Suchier points out), that the maiden is here described just as she would be seen at the

the fifteenth, *v.* Pater's essay on *Aucassin and Nicolette*.
Studies in the History of the Renaissance, 1873.

window, and no more. Not only is this true to reality, but it also leaves the impression of her imprisonment and inaccessibility strongly on the mind. It is not till she is in the garden, and we have time to look well at her, after our breathless interest in her descent from the window, that we see the whole of her slender figure, down to her white feet, against which the very daisies looked black (as they literally would by moonlight). How exquisitely graphic is the whole of that lovely scene ! The soft midsummer night, with the moon shining and the nightingale singing—just the influences that would awaken in the maiden's breast the memory of her lover and the wild desire to be free ! Her quick but not flurried preparations ; the improvised rope of 'bedclothes and towels' ; and then the lovely figure in the moonlight, flitting down the daisied lawn, and out through that enchanted garden-door into the moon-blanchèd street with its black shadows.

And, though this scene is the flower of the whole, yet the art in other descriptions is every whit as true. How few and graphic are the touches that show us the forest, with the ancient trackway—the shepherd boys at their meal—

the bower in the starlight—the steps of the castle, with Aucassin and his lords sitting ‘above and below,’ in the fresh morning that somehow brings to Aucassin’s mind the memory of Nicolette. A single word, ‘mescoisi,’ gives us the whole picture of Aucassin, glancing round in search of his enemy, and instantly recognising him ; a word or two, ‘que tos cis bos en esclarci,’ shows the sense of glamour which Nicolette’s beauty produced in the minds of the shepherds, and produces in us a slight reflex of the same feeling. The secret of the poet’s power of reproducing a picture to his hearers is the vividness with which he pictured his own scenes and followed his own story. This is shown incidentally in little explanations, such as ‘Mais ele ne fu mie si petis enfes que ne seust bien,’ &c., 36 (p. 116) ; ‘Car Aucassins avoit bien més u castel de Torelore trois ans,’ 34 (p. 112) ; and the occasional introduction of slight but necessary details, such as ‘et Nicolette remest as canbres la roine,’ 30 (p. 104) ; ‘et ele tint son ceval,’ 28 (p. 100).

It has been suggested that there are signs of dramatic action in the prose narrative ; and the whole story has throughout a perceptibly dramatic

intention. It is not so much a story as a series of scenes and speeches that tell their own story. The scenes, it is true, are painted in vivid words instead of visible colours, and the parts are all taken by one person, and kept distinct by description or by inflections of the narrator's voice¹; but there are the elements of dramatic art in the separate introduction of each of the principal characters, and the relative strength with which these are sketched in. And it is quite in accordance with the rules of drama that the number of important figures in view at once is always strictly limited. Nor are there ever more than two actual speakers in one dialogue: the herdboys have a spokesman, 'cil qui plus fu en-parlés des autres' (18 and 22); Aucassin's father and mother speak merely as one speaker (2); and the observance of this rule is most marked in Sections 10 and 14: in the former, Aucassin has finished his dialogue with his father before he turns to speak to the Count of Valence: and, in the latter, the dialogue of Nicolette with the unseen Aucassin is not inter-

¹ That some change of voice was intended is shown by the fact that in dialogues the change of speaker is not always marked.

rupted immediately by the warder's song of warning, but our attention is first drawn from the lovers' conversation to the approaching patrol and the danger of Nicolette, and thence again to the warder on the tower ; so that by the time the latter speaks to Nicolette we have lost sight of Aucassin as a possible sharer in the dialogue.

Again, though the plot is slight and little complicated, there is still a perceptible measure of art in its construction ; and the various incidents described, though doubtless chosen primarily 'for the happy occasion they afford of keeping the eye of the fancy fixed on pleasant objects' (Pater), are yet none of them without some bearing on the story, the single exception being the episode in the 'country of Torelore.' But the introduction of this episode, whose farcical features have been a stumbling-block to some translators¹, is, there is no doubt, as intentional

¹ Sainte-Palaye gives the passage, though with some apology, as containing a wholesome lesson to 'les Princes et les Seigneurs de Fiefs: ... elle sert à leur montrer tout l'opprobre attaché à une vie molle et effeminée.' Le Grand d'Aussy relegates the episode to a note; and those translators, French and English, who have merely reproduced or translated his version have

as any part of the work. Contrast is of the very essence of art, and the author designed to heighten the effect of pure beauty in his other scenes by the contrast of a grotesque, just as in mediaeval ornament there is usually some unexpected ugliness of grinning face or scaly demon lurking amid the shapes of purest beauty and lines of most ideal loveliness. This mocking spirit, typified by the Satyr of Southern Europe, the Puck of Northern, is seen at the present day in the spirit of parody and burlesque; and English folk who can endure to see it applied to what they most admire and revere should be able at least to understand this early expression of it, however crude in form. Such things are to

either followed his example, as G. L. Way, or omitted it altogether, as in *Tales from the Feudal Period* and *Fabliaux Choisis*. Fauriel, in his rendering, does not quite reach this passage, and his continuator has omitted it. Lastly, M. Bida has thought it right 'supprimer un épisode dont le ton grotesque et malséant contrastait trop fortement avec celui du reste de l'ouvrage.' It is an interesting illustration of the change of habits of thought that the French translator of 1756 (Sainte-Palaye) retains this passage, and omits Aucassin's declaration (Sect. 6, p. 20), while the French translator of 1878 (Bida) exactly reverses the proceeding, retaining the latter, and omitting the former.

be esteemed the salt of sound literature, bitter and even noxious sometimes, but a necessary antiseptic to the fungus growths of affectation and false sentiment.

There is, moreover, another purpose in the introduction of the 'Torelore episode,' in pursuance of which, although it does not help forward the plot, it yet forms an integral part of the writer's scheme. The little drama, so to call it, divides naturally into two parts or acts, each, to some extent, whole in itself, with its own development, and its own *dénouement*. But the *dénouement* of the first act is only what musicians would call a 'half close'—we feel it is not the end. The end of the story must be, we feel throughout, the happy meeting of the two lovers, their final union in safety and at home. But before this, and as a foretaste of it, there is a preliminary meeting, a union in danger and exile, which we are content to accept as a breathing space in the story. And here the writer felt the need of an interlude, an interlude that could relieve the strain on the attention, without distracting it from the characters, or confusing the working out of the plot. Hence, having brought his hero and heroine safely together, after all the adventures

and perils which compose the first act, he leaves them for three years at Torelore '*a grant aise et a grant deduit*;' and to produce in his hearers a reflected sense of their relief and pleasure he has recourse to a scene of the purest farce.

This twofold design, of a contrast and an interlude, is amply enough to explain and to justify the introduction of this episode; but there was, perhaps, yet a further intention in the poet's thoughts, subordinated to his other purposes, but still definite and effective; and that was, to give an opportunity for his hero to show himself in a new aspect, to prove that besides being what we have hitherto seen him, in love a visionary, in war a champion, he could also in common life be a practical and ordinary knight. We observe that on arriving at Torelore his first question is just what would have been that of any knight of the time who chanced to be exiled from his home, and had nothing but his sword to look to for a livelihood: Is the king at war? And throughout the 'Torelore episode' he behaves in the same straightforward and orthodox fashion: he is indignant with the king for keeping up an absurd and effeminate custom; im-

moderately amused at his ridiculous warfare, and anxious to show him how a fight should really be carried on. In all this he is a great contrast to the Aucassin of the early scenes.

The Drama of Character belongs to a later and more educated age than the Drama of Incident ; and from the prominence of the latter in this story it might easily be overlooked that it contains a distinct effort towards the former, a conscious attempt both to delineate and to develop character. This is, naturally, to be noticed principally in the hero and heroine themselves. No other character is portrayed for us except in its relations to them, and for the sake of its influence on their characters or fortunes. But we may incidentally notice how varied and how life-like are these subordinate characters, and how true to the invariable qualities of human nature in all time. What could be more realistic than the obstinate pride of birth in Aucassin's father, the kind-heartedness of the warder, the sturdy spirit of the ploughboy, the weakness of the king of Torelore, the good-nature of the motherly viscountess ! The shepherd boys are a study in themselves. Evidently the writer knew rustic nature well, and he paints from the

life their habitual attitude of surly independence towards their superiors; their natures, easily moved by superstition, but still more easily moved by money; their underlying kindness of disposition, which is, however, carefully concealed under a manner of the grossest rudeness, especially when they think they are being 'domineered over.'

In comparison with the fidelity and piquancy of these minor characters, and again with the brightly drawn study of Nicolette, we are struck with the somewhat unreal character of Aucassin. Though the principal figure in the book, he is the least living. Nor is the reason far to seek. Paradoxical as it may sound, it is just because Aucassin is the figure whom the poet wished to make the most of, that he is the most conventional and least life-like. We saw before that the poet had no idea of portraying his hero's features from a living model, and in the same way it never occurred to him to describe his character from the life. Just as in representing his hero's appearance he merely reminds his listeners of a familiar ideal of personal beauty, so he leaves them to picture his character according to their own idea of a young knight, a picture

which he well knew no effort of his could heighten. He presents Aucassin to each as his 'own ideal knight,' and shows them how such a knight might be influenced by the mastery of a supreme love. As a despairing lover he would seem a madman; as a hopeful lover, a hero; as a happy lover, a true knight, sane, and brave, and chivalrous.

The power of Love is first shown in its negative side; it makes Aucassin dead to every instinct of filial affection, of knightly pride, or of youthful pleasure; he cares nothing for the bliss of heaven without Nicolette, and will gladly endure the torments of hell, so he have her with him. Under the influence of this absorbing passion, he appears wilful, childish, almost contemptible. But the poet emphasises this side of the lover's frenzy, the weakness and infatuation of love, of set purpose, to bring out in stronger relief its better and nobler side of heroism and endurance. No sooner does a gleam of hope awaken in his breast—the hope only of seeing Nicolette 'long enough to speak two words or three to her, and to kiss her just once'—than all is changed; the petulant, weeping, despairing boy turns, as if by magic, into the dauntless and

indomitable hero. But the mainspring of all his actions is still love ; and as soon as his father quenches his hope by refusing to keep covenant with him no glow of warrior's triumph, nor pride in his own prowess, keeps him from relapsing again into his old melancholy and despair. However he is not indocile to gentle influences ; he gratefully accepts the 'good counsel' of the compassionate knight, and rides out to the forest, though, apparently, with no thought of thus getting upon the trace of Nicolette. His gentleness of answer to the boorish shepherds is remarkable, and still more so the meekness with which he receives the rough reproof of the still more uncouth ploughboy. The introduction of this grotesque and incongruous figure has offended some critics¹ ; but the sudden impact of the defiant independence of this sturdy and almost monstrous rustic upon the 'overwrought delicacy' of the dreamy and exquisite hero is as bracing as a breath from the frosty night let into a heated opera-house. The hearty and

¹ Sainte-Palaye apologises for reproducing him ; Le Grand d'Aussy only alludes to him in a note, as intentionally 'suppressed' ; and the followers of the latter do not notice him.

wholesome scorn which the ploughboy displays for the young lord's weakness, and the contrast of his unbroken spirit under more real and material trouble, seem to give Aucassin for the first time an idea of the possibility of manful endurance of sorrow. 'Certes tu es de bon confort,' he says after his scolding ; and, though he rides on still without finding Nicolette, he weeps no more. Undoubtedly this side-picture of the unromantic wretchedness in the world, and of the sturdy spirit that is undaunted by it, is introduced as being one of the enduring lessons in the hero's life. When once he is with Nicolette he loses his petulance and extravagance, and acts, as we saw, as any ordinary knight ; and even when he is again separated from her he appears to take his place as Count of Beaucaire with seemliness and dignity. In the last scenes the poet portrays him to us as still unchanged in the fervour of his love, and still liable to storms of passionate regret, and so skilfully keeps up his identity with the Aucassin of the earlier scenes. But he also shows us what effect discipline has had on his character. The Count Aucassin, as he is here significantly styled, for the first and only time (p. 126), does not suggest quitting the duties of

his position in order to go himself in search of his lost love.

In the character of Nicolette there is no growth, as in that of Aucassin; her changes of fortune and situation do not develop and discipline her character, but simply unfold it to our view. Throughout the story she is always the same, and always fascinating; but each fresh event brings out some new fascination, and fills in the exquisite outline with more vivid colours. We feel of her portrait just the opposite of what we feel of Aucassin's. There is nothing in her of the lay-figure, the familiar ideal. Rather, we are perpetually surprised at the keen discernment and felicitous touch with which the prae-Renaissance poet portrays the maidenly character—pure, high-souled, ready for self-sacrifice, and yet not without a touch of the charming coquetry of light-hearted girlhood. What can be more enchanting than the message she leaves with the shepherd-boys for Aucassin, with its transparent fiction of the beast in the forest which he is to hunt? Eager as she is for her lover to find her, the eagerness is not to be all on her side. 'Within three days must he hunt it, or never more shall he see it with his eyes.'

There is a like touch, half of coyness, half of coquetry, in her making the bower to test her lover's fidelity. Very pretty also is her womanly tenderness in Section 40, when she tries to comfort him, while he still believes her to be far away: she is unable, because of her stained face, to reveal herself, but she cannot bear to leave him unhappy. But perhaps the scene in which she appears most charming and irresistible of all is that in which, disguised as a minstrel, she sings before Aucassin the story of their love, and how she has refused to wed at her father's wish:—

Nicolette n'en a soing,
Car ele aime un dansellon,
Qui Aucassins avoit non.

If the use of the exquisite word *dansellon* be only a chance, due to the metre or the assonance, what can we say but that it is one of those divine chances which happen to none but the real poets of the world? And then, in the scenes where she appears together with Aucassin, how prettily does she assume the part of the elder and sager of the two, as what maiden, conscious of being idolised by her lover, does not? She does not consult him as to her going into

exile, but simply tells him that she has determined to do so, as best for everybody; and after their meeting in the bower it is she who first suggests how dangerous is still the situation. Yet, when we see her alone, as she makes her escape from Beaucaire, nothing can seem more shrinking and timid than this frail creature, with 'her beautiful feet and her beautiful hands, which had never learned that they might be hurt,' who yet is daunted by no difficulties, and bravely nerves herself to face all the dangers which, with womanly imagination, she pictures as even more terrible than they actually are. Of a truth, this girl-creation of the old French poet takes her place among the loveliest figures of romance.

The story, which this poet has told with such grace and beauty, has a superficial resemblance to the earlier tale of *Floire et Blanceflor*, and a much stronger resemblance, amounting for part of the work to practical identity, to the later tale of *Florent et Clarisse*, which forms one of the accretions to the romance of *Huon de Bordeaux*; and it is usually taken for granted that the *remanieur* of this gigantic *Chanson de Geste* had before him, either in manuscript or in

memory, the actual *Aucassin*, just as we have it, and worked the first part of it bodily into his continuation of *Huon de Bordeaux* with intentional alterations and attachments. The relation of *Aucassin* to *Floire et Blanceflor* is much more shadowy. It was made the subject of an 'Inaugural Dissertation for proceeding to the Doctor's Degree' by Dr. Hugo Brunner (published at Halle, 1880), in which he has brought together a good deal of valuable and interesting matter. But his conclusion that the writer of *Aucassin* took the earlier tale as his direct model and original (*Muster und Vorbild*) is not borne out even by Dr. Brunner's own marshalling of the evidence, in which he appears rather as the ingenious special pleader than the impartial critic. Dr. MÉRIL's judgement is much truer: 'Ce n'est pas une seconde version du même sujet, mais une histoire réellement différente' (Introd. to *Floire et Blanceflor*, p. cxci.).

No doubt many of the most beautiful stories, poems, and plays in the world are not the original invention of the writers who have given them their most consummate form, and it does not necessarily detract from an author's merit, or even from his 'originality,' to have borrowed

the plot of his story from some older source. It is, of course, possible that the poet of *Aucassin* directly imitated either some older version of *Floire et Blanceflor* than we now possess, or an already variant version of some still older legend, from which both tales are lineally descended, having become further and further separated at each fresh remodelling.

But, on the other hand, if we fix our attention closely on the story of *Aucassin and Nicolette* as we now have it, it surely appears to be just the kind of story that a *trouvère* would be likely to invent, not wholly from his own imagination—some of its details, may be, as well as its plot, suggested by reminiscences of other stories current and of known popularity at the time—but at least intended in all honesty to be a new story, and not a mere imitation of an old, or a variation, which some of his hearers might, as likely as not, recognise and resent. After all, the plot of the story is the least noticeable part of it, and just what an *improvisatore* might have strung together as he went on, partly from invention, partly from reminiscence. All the beauty of the work lies in the characters, scenes, and details ; and it is

just these, or, at least, the best of them, that have most appearance of being described at first hand, and from the poet's own observation or experience. The events of mere romance or hearsay are inferior. For instance, while the poet had certainly seen the seashore, and knew what a harvest a wreck was to the seaside folk, he passes quickly over the voyages and storms at sea, as if he had never himself gone *outré mer*. This is exactly what we should expect to find in an improvised story, which is sure to be always a more or less faithful photograph of the narrator's brain, the strength of light and shade varying according to the force with which things have impressed him. Again, the quaint 'Torelore episode,' which has so much puzzled critics, is just one which an ambitious story-teller would throw in, to lend an element of the marvellous to his narration, founded, probably, on some genuine traveller's tale which had struck him by its strangeness, but distorted by his own reckless exaggerations, when he found himself suddenly, freed from the restrictions of probability, in that paradise of all story-tellers, Wonderland. Further, the vagueness of everything beyond the immediate horizon—the sea, where

Saracen pirates or 'great and wonderful storms' may at any moment appear; the city of Carthage, where Nicolette's twelve brothers are 'all princes or kings'—all present rather the dreamlike pageantry of a single brain than the well-worn outlines of a long-descended legend. And what characters are more likely to have suggested themselves than those here presented—princely lover, captive maiden, impracticable parents? Are not such among the stock puppets of all romance? and can we make arbitrary distinctions, and say that in one story these characters are 'original,' in another they are copied?

If this account of the story be accepted, we might readily admit that among the stories floating in the poet's mind when he began his tale very possibly that of *Floire et Blanceflor* was prominent, both resemblances and differences between the two becoming then explicable in the most natural and unstrained way.

It is tantalising to have no clue at all to the authorship of this little flower of love stories. Nor does the work itself give us any certain information about him, though it is usually taken for granted that he was a native of Northern France,

since he uses a dialect of that district. It has further been supposed that he refers to himself as 'viel caitif' in the second line of his work ; and du Méril went so far as to call him 'un soldat revenu des prisons des Sarrasins.' The translation and sense of the first three lines are not quite evident, but rendered in literal construe they run as follows :

Qui vauroit bons vers oir
Who would wish good verses to hear
Del deport du viel caitif,
Of the delight of the old prisoner (or wretch),
De deus biax enfans petis, &c.
Of two fair children small, etc.

Taken naturally, the 'deport du viel caitif' would be the *subject* of the story and not the feeling of the writer ; but in that case the 'viel caitif' can only refer to Aucassin, whose imprisonment was the culminating point of his troubles, and we must explain 'viel' as used very lightly or very loosely to refer to the duration of Aucassin's tribulation. This is unlike the writer's habit, which is to give his epithets a clear and pointed significance. But on the other hand it involves some awkwardness of construction to take 'Del deport' in a different way

from 'De deus biax,' 'Des grans peines,' &c. Prof. Suchier has gone back in his latest edition (third, 1889) to the emendation which he propounded in his first edition, but recanted in the second, viz. 'du duel caitif' for 'du viel caitif.' He says that he cannot believe that the writer meant to set his readers an enigma at the very opening of his poem. I confess that the alteration seems to me to be equally arbitrary and unjustifiable. In the first place the word in the MS. is quite plain; and a copyist does not often make a cardinal and gratuitous error at the very outset of a work which he knows well, as apparently this copyist knew *Aucassin*. A slip so unintelligent would be probable enough in the case of one of the numerous 'trade' copies of the *Roman de la Rose*, for instance; but here it is evident that the scribe was not unintelligent, but followed the sense of what he was writing, closely. Again, the correction makes the line ill-balanced—'deport' would require an epithet also, to match 'duel caitif.' And thirdly, I cannot find in Godefroy, Littré, or any other Dictionary, or remember in my own reading, an instance of the epithet 'caitif' used with an abstract noun. 'We are none of us

infallible, even the youngest of us,' and more learned Old-French students than I am may be able to offer examples of such an use. But assuredly it needs strong support from undoubted instances before it can maintain itself in an emendation.

For my own part I incline, in spite of its difficulty, to believe that the old acceptance of the passage is the right one—that the poet *did* mean, by a passing allusion to himself, to set his readers (or hearers) an enigma; that he wished, as other poets have wished before and since, to infuse a trace of his own personality into his work, and yet remain unknown; to enjoy the feeling of a masqued figure in a crowd; to be just such a shadowy, nameless idea in his readers' minds as he actually is. And, taking this view, I do not think it is a very wild dream to see in the pretty story of Nicolette and the pilgrim (Section 11) a tender personal reminiscence of kindness done to himself as he lay sometime sick and far from home, touched with a poet's romance, and introduced with the same half-whimsical, half-wistful intent, that something of his own actual life should live in his creation. If this were so, we might even go further and

e

wonder if Limousin were the poet's own birth-place,

Nés estoit de Limosin,

and his knowledge of the Northern French in which he writes an acquired attainment. Professor Suchier thinks that he must at least have been familiar with Southern France, taking 'l'erbe du garris' in Section 19 to be the prickly oak, *Quercus cocciferum*, which grows so abundantly in Provence. Professor Gaston Paris, however, says that 'garris' here means simply the 'lande' or plain, and sees no reason to suppose that the poet knew Provence at all, but thinks that he only laid the scene of his story there for the sake of being within reach of the Mediterranean. It is evident that he did not know, or at least did not describe, Beaucaire, as it actually is or was. Not only does he make a shipwreck take place there; but the castle is a very different place, apparently, from the castle from which Nicolette makes her escape, being perched on the top of a rock, and having no need of a moat. I incline myself to think that in some story on which directly or indirectly the poet was founding his tale, and which was known and perhaps followed more closely by the continuator of *Huon de Bordeaux*

in his story of *Florent et Clarisse*, the scene was laid (as in this latter version) in Spain ; that the Valence, whose count is at war with Aucassin's father, was originally Valence le Grand, i. e. Valentia (as it is in *Florent et Clarisse*), and that the author of Aucassin lightly chose Beaucaire as the scene of his story from its being not very far from the other Valence, on the Rhone, which he, by mistake or intention, substituted¹.

But, however little we know of the personality of the author, we know from his work a good deal of his mental qualifications, and that he must have been a person of quick eye, of poetic vision, and, in a small way, of Shakespearean acquisitiveness. The work is full of little vivid touches, which are evidently founded on memory, and suggested by actual scenes. The castle in the story may not correspond with the castle of Beaucaire, but it was a real castle, with its half-ruined tower, and postern gate leading into the street of the town ; and the chamber overlooking the garden from which Nicolette escapes, and the dry moat, with its steep sides so hard to climb, and the spring at the edge of the forest, and the grassy overgrown forest-ways—all are

¹ See further Appendix IV.

fresh from the retina of the poet's eye. He further shows the true poet's power of adapting to his story a telling incident or bit of knowledge. Thus the warning of the watchman on the tower to the two lovers, Section 15, is evidently an imitation, or rather a pleasurable adaptation, of the Aubade or watch-song¹; while Professor Suchier has discovered a most interesting magic formula used of old by parted lovers to bring the loved one, which is evidently the foundation of Aucassin's address to the star², Section 25. In the same way the episodes in 'the kingdom of Torelore' are probably founded upon some fantastic tales of wonder which we cannot trace. Where, again, had this writer heard of the custom to which the name of Couvade has been attached in modern times? Strabo mentions it as a trait of the inhabitants of Iberia, and

¹ For the Watch-Song, see *Studien über das Tagelied*, G. Schlaeger, 1895; Edgar Taylor's *Lays of the Minnesingers*, London, 1825, p. 186 et seq.; Hueffer's *Troubadours*, p. 87.

² Suchier, third ed., 1889, note, p. 53; quoting from Liebrecht's notes to Gervase of Tilbury's *Otia Imperialia*, Hanover, 1856. The practice is quoted by Liebrecht from the *Traité des Superstitions* of Jean Baptiste Thiers, second ed., Paris, 1697.

Dr. J. A. H. Murray (*Academy*, Nov. 19, 1892) thinks Strabo's account had 'come down through the middle ages as a commonplace of history.' The date of *Aucassin*, however late we put it, must have been considerably earlier than the publication of Marco Polo, 1298, in which the custom first appears again in literature. But tales of marvel from the East had been making their way to Europe for some time before Marco Polo, and this may possibly have been among them.

The author's literary acquirements are shown, not only by his easy skill in telling his story and his masterly employment of the current resources of the poet's art, the terms and phrases of the *Chanson de Geste*; but it seems also at least possible, as I said before, that he had some acquaintance with the Greek romances; and it has been further conjectured that he knew something of Arabian literature. The name of Nicolette appears to be Greek in origin, and that of Aucassin Arabian. Dr. Brunner first pointed out that Alcazin is the name of a Moorish king of Cordova in 1019 (*Über Aucassin*, p. 12), and Fauriel in his *Histoire de la Poésie Provençale*, iii. 183, had before remarked that this poem has the form of

Arabian romances; though in them the verse is less intimately connected with the story, and consists of songs or lyrics inserted as interludes.

The text here given is, at least to myself, much more satisfactory than that of the former edition, which was founded on Professor Suchier's second recension. I had not, when I published the first edition, seen the MS. itself; but I have since examined it minutely on several occasions, and gone carefully through the whole. I have also had the photo-facsimile made, which has been published by the Oxford Press, with an exact type-transliteration.

The manuscript is unique, and is contained in a quarto volume, No. 2168 fonds français, in the Bibliothèque Nationale at Paris. The writing is on vellum, and belongs probably to about the end of the thirteenth century—at least one hundred years therefore after the composition of the work. The volume contains many other poems, some of the *Lais* and *Fables* of Marie de France, several *Fabliaux*, the *Image dou Monde*, and other articles. It was perhaps a collection made for some person of wealth, and copied by professional copyists, for several handwritings are distinguishable.

The writing of the part containing *Aucassin* is not very good, and was evidently the work of a rapid and perfunctory penman, who never stopped to reflect what a puzzle later ages would find in distinguishing his o's and a's and e's. There are certain obvious mistakes and carelessnesses; but I am inclined, after frequent reading and long study, to think that many of the passages in which Professor Suchier has seen a mistake in grammar are best left as they are, as being very likely the author's own words. In many cases they are in keeping with the rapid, *improvisatore*-like style of the narrative, which was plainly easy-going about exact grammatical routes so long as it could reach its end quickly and easily. I was led to this conclusion by finding how very few passages there are, of all those which the critics have found fault with, which will not make sense, grammatical or not, as they stand in the manuscript; and that this sense is often more ready and story-style than that of the correction. Besides, I think that most scholars, in England at all events, will agree with me that in the case of an unique manuscript such as this it is safer and more satisfactory to retain even the mistakes

of the ancient copyist, who was writing his own actual speech, than to accept the corrections of nineteenth-century grammarians, studying scholastically a language very different from their own. I have accordingly given the text almost exactly as it stands in the MS., except that I have written out the contractions and signs, and punctuated the sentences modern-ways; and have admitted no corrections except in the case of a few obvious slips of the pen, and in two or three undoubtedly corrupt passages. I have, however, noticed some of the chief proposed emendations in the notes. Students who wish to know all the corrections that have been propounded must refer to Suchier's edition, and Gaston Paris' discussion of it in *Romania*, vol. viii. pp. 284 *et seq.* It is worth reminding English readers that Shakespeare himself wrote

His steeds to water at those springs
On chaliced flower that lies.

And Blake—

Where lambs have nibbled silent moves
The feet of angels bright.

And woe be to the hand that would correct
either of these most beautiful mistakes !

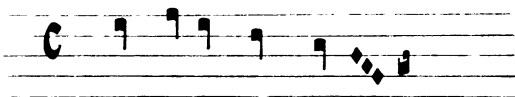
**C'EST D'AUCASSIN ET DE
NICOLETE**

B

NOTE

THE object I have had chiefly in view in this text is to make it easy reading. I have therefore added accents wherever the unaccented word might be puzzling or misleading, and the cedilla where necessary; besides resolving all abbreviations. I have not, however, resolved the final *x* in *biax*, *seux*, &c., into *us* or *ls*, as G. Paris does; as this is rather a system of spelling than an abbreviation. (The copyist has himself written *proux*, p. 123; *dous*, p. 124; *eus*, p. 130; *ceuaus*, pp. 30, 38; *cauaus*, p. 46; *biaus*, p. 94, &c.) And I have left the numerals in Roman figures, except *.i.* where it is the article. *M't* I have written as *molt*: but where the copyist has written the word in full, *mot* or *mout*, I have printed it as he writes it. *Ch'rls* I have resolved *cevaliers*, the Picard form, as *Suchier*. Letters erased, illegible or doubtful, are printed in italics. Words and letters enclosed in square brackets [] are not in the MS., but are supplied as necessary or probable. Those in semi-circular brackets () are ungrammatical or redundant, and often seem to be mere errors of the copyist. But in many obvious cases of mistakes or corrections I have thought it better not to vex the eye by the insertion of these brackets.

C'EST D'AUCASSIN ET DE
NICOLETE.



1 QUI vauroit bons vers o - ir

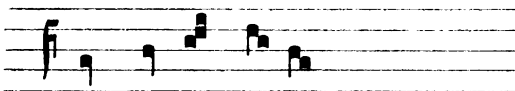


Del deport du viel caitif,
De deus biax enfans petis,
Nicholette et Aucassins,
Des grans paines qu'il souffri,
Et des proueces qu'il fist
Por s'amie o le cler vis ?
Dox est li cans, biax est li dis,
Et cortois et bien asis.
Nus hom n'est si esbahis,
Tant dolans ni entrepris,
De grant mal amaladis,

'TIS OF AUCASSIN AND OF
NICOLETTE.

A WHO would list a goodly lay, 1
Pleasure of the old man's day,
Of two children, fair and feat,
Aucassin and Nicolette,
Of the grievous pains he bare,
And the great deeds he did dare,
All for his bright-favoured fair?
'Good is the lay, sweet is the note,'
Dainty too, and deftly wrought.
There is no man so distraught,
None so wretched, so foredone,
Sick with so great sickness none,

Se il l'oit, ne soit garis,
Et de joie resbaudis,



Tant par est dou-ce.

Or dient et content et fablent

² **Q**UE li quens Bougars de Valence faisoit
guere au conte Garin de Biaucaire, si grande
et si merveilleuse et si mortel, qu'il no fust uns
seux jors ajornés qu'il ne fust as portes et as
murs et as bares de le vile a .c. cevaliers et
a .x. mile sergens a pié et a ceval; si li argoit
sa terre et gastoit son pais et ocioit ses homes.
Li quens Garins de Biaucaire estoit vix et frales,
si avoit son tans trespasé. Il n'avoit nul oir,
ne fil ne fille, fors un seul vallet; cil estoit tex
con je vos dirai. Aucasins avoit a non li
damoisiaux; biax estoit et gens et grans et bien
tailliés de ganbes et de piés et de cors et de
bras. Il avoit les caviax blons et menus recer-
celés, et les ex vairs et rians, et le face clere
et traitice, et le nés haut et bien assis; et si
estoit enteciés de bones teces, qu'en lui n'en

If he hear, shall not be cured,
And of gladness reassured,
So sweet it is ! *ft*

Now they say and tell and relate

**H**OW the Count Bougars of Valence made ² war on the Count Garin of Beaucaire, so great and so wonderful and so deadly, that there was not a single day dawned, but he was at the gates and the walls and the bars of the town, with a hundred knights, and with ten thousand soldiers on foot and on horseback; and he burned his land, and harried his country, and killed his men.

The Count Garin of Beaucaire was old and feeble, and had overpassed his time. He had no heir, neither son nor daughter, save one only boy; he was such as I will tell you. Aucassin was the young lord's name. Fair was he, and slim and tall and well fashioned in legs and feet and body and arms. His hair was yellow and crisped small; and his eyes were grey and laughing; and his face was clear and shapely; and his nose high and well-set; and so endued was he with good conditions,

avoit nule mauvaise, se bone non. Mais si estoit soupris d'amor, qui tout vaint, qu'il ne voloit estre cevalers, ne les armes prendre, n'aler au tornoi, ne fare point de quanque il deust. Ses pere et se mere li disoient :

— Fix, car pren tes armes, si monte el ceval, si deffent te terre, et aie tes homes ! S'il te voient entr'ex, si defenderont il mix lor cors et lor avoires et te tere et le miue.

— Pere, fait Aucassins, qu'en parlés vos ore ? Ja Dix ne me doinst riens que je li demant, quant ere cevaliers ne monte a ceval, ne que voise a estor ne a bataille, la u je fiere cevalier ni autres mi, se vos ne me donés Nicholette, me douce amie que je tant aim !

— Fix, fait li peres, ce ne poroit estre. Nicolette laise ester, que ce est une caitive, qui fu amenée d'estrangle terre ; si l'acata li visquens de ceste vile as Sarasins, si l'amena en ceste vile ; si l'a levée et bautisie et faite sa fillole ; si li donra .i. de ces jors un baceler qui du pain li gaignera par honor. De ce n'as tu

that there was none bad in him, but good only. But he was so overcome by Love, who conquers all, that he would not be knight, nor take arms, nor go to the tourney, nor do ought of all that he should have done. His father and his mother said to him :

‘Son, now take thine arms, and mount horse, and defend thy land, and succour thy men ! If they see thee among them, they will the better defend their bodies and their goods, and thy land and mine !’

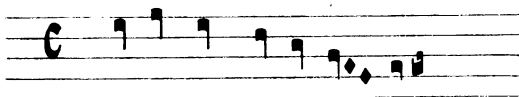
‘Father,’ said Aucassin, ‘what do you speak of now ? Never God give me ought that I ask of Him, if I will be knight, or mount horse, or go to onset or to battle, wherein I may strike knight, or other strike me, except you give me Nicolette, my sweet friend, whom I love so much !’

‘Son,’ said the father, ‘that could not be ! Let Nicolette be ! For ’tis a slave-girl, who was brought from a foreign land ; and the Viscount of this town bought her of the Saracens, and brought her to this town, and has reared her and baptized her, and made her his god-daughter ; and he will give her one of these days a young fellow, who will earn bread for her

que faire. Et se tu fenme vix avoir, je te donrai le file a un roi u a un conte. Il n'a si rice home en France, se tu vix sa fille avoir, que tu ne l'aies.

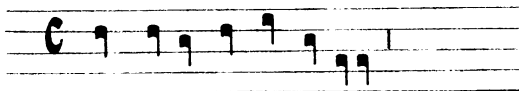
— Avoi ! peres, fait Aucassins, ou est ore si haute honers en terre, se Nicolette ma tres douce amie l'avoit, qu'ele ne fust bien enploiee en li ? S'ele estoit enpereris de Colstentinoble u d' Alemaigne, u roine de France u d'Engleterre, si aroit il assés peu en li, tant est france et cortoise et debonaire et entecie de toutes bones teces.

Or se cante.



3

AUCASSINS fu de Biaucaire,



D'un castel de bel re-paire.
De Nicole le bien faite
Nuis hom ne l'en puet retraire,
Que ses peres ne li laisse ;
Et sa mere le manace :

honourably. With this hast thou not to do ; and if thou wilt have a wife, I will give thee the daughter of a King or of a Count. There is no such rich man in France, but if thou wilt, thou mayest have his daughter.'

'Alack, father!' said Aucassin, 'where is there now so high honour on earth, but if Nicolette, my most sweet friend, had it, it would well become her? Were she Empress of Constantinople or of Alemaigne, or Queen of France or of England, 'twould be little enough in her, so noble is she and gracious and debonair and endued with all good conditions.'

Here they sing.

AUCASSIN was of Beaucaire, 3
 Of a castle good of fare.
 Dainty-fashioned Nicolette
 None can draw him to forget,
 Whom his sire him lets not wed ;
 And his mother threatening said :

'Go to, fool! Whereon art set?
Deft and blithe is Nicolette?
She's a waif from Carthagen,
Cheapened of a Saracen.
If on woman thou art bent,
Take thee wife of high descent!'
'Mother, else I cannot wed!
Nicolette is gentle bred.
Her lithe form, the look of her,
And the grace, my heart doth stir.
Right 'twere I'd the love of her,
So sweet she is!'

Now they say and tell and relate.

H WHEN the Count Garin of Beaucaire saw ⁴ that he should not be able to draw Aucassin his son from the loves of Nicolette, he went to the Viscount of the town, who was his man, and accosted him:

'Sir Viscount! Now put away Nicolette your god-daughter! Accursed be the land from which she was brought to this country! For now through her do I lose Aucassin; since he will not be knight, nor do ought of all that he should do. And know well that if I can

que, se je le puis (et) avoir, que je l'arderei en un fu, et vous meismes porés avoir de vos tote peor.

— Sire, fait li visquens, ce poise moi qu'il i va, ne qu'il i vient, ne qu'il i parole. Je l'avoie acatée de mes deniers, si l'avoie levée et bautisie et faite ma filole; si li donasse un baceler qui du pain li gaegnast par honor. De ce n'eust Aucassins vos fix que faire. Mais puis que vostre volentés est et vos bons, je l'enverrai en tel tere et en tel pais, que jamais ne le verra de ses ex.

— Ce gardés vous ! fait li quens Garins ; grans maus vos en porroit venir.

Il se departent. Et li visquens estoit molt rices hom, si avoit un rice palais par devers un gardin. En une canbre la fist metre Nicolete, en un haut estage, et une vielle avec li por compaignie et por soisté tenir, et s'i fist metre pain et car et vin et quanque mestiers lor fu. Puis si fist l'uis seeler, c'on n'i peust de nule part entrer ne iscir, fors tant qu'il i avoit une fenestre par devers le gardin, assés petite, dont il lor venoit un peu d'essor.

have hold of her I will burn her in a fire ; and you yourself might have all fear for yourself !'

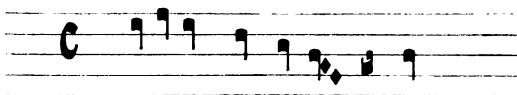
'Sir,' said the Viscount, 'It grieves me that he goes to her, or that he comes to her, or that he speaks to her. I had bought her with my pence, and had reared her, and baptized her, and made her my god-daughter, and I would have given her a young fellow, who would have earned bread for her honourably. With this would Aucassin your son have had nothing to do. But since it is your will and your good pleasure, I will send her to such a land and to such a country that nevermore shall he see her with his eyes.'

'This you keep to !' said the Count Garin ; 'Great harm might come to you hereof !'

They part company. And the Viscount was a very rich man, and had a rich palace over against a garden. In a chamber there he let put Nicolette, on an high storey, and an old woman with her to keep her company and society ; and there too he let put bread, and flesh, and wine, and whatso they had need of. Then he let seal the door, so that one could no way go in there, nor go out, except that there was a window over against the garden, small enow, by which there came to them a little fresh air.

on a high storey - and was by her

Or se cante.



5

NICOLE est en pri-son mise,

En une canbre vautie,
Ki faite est par grant devisse,
Panturée amiramie.

A la fenestre marbrine
La s'apoia la mescine.
Ele avoit blonde la crigne,
Et bien faite la sorcille,
La face clere et traitice.
Ainc plus bele ne veistes.
Esgarda par le gaudine,
Et vit la rose espanie,
Et les oisax qui se crient.
Dont se clama orphenine.

— Ai mi ! lasse ! moi caitive !
Por coi sui en prison misse ?
Aucassins, damoisiaux, sire,
Ja sui jou li vostre amie,
Et vos ne me haés mie.
Por vos sui en prison misse,

Here they sing.

NICOLETTE is put in ward,
In a vaulted chamber barred,
That was wrought with cunning rare,
Painted wonderfully fair.
At the marble window-sill
There was leaned the damozel.
She had hair of yellow gold,
And an eyebrow of rare mould,
Clear face, delicately fine;
Never saw you more divine.
She looked o'er the forest-side,
Saw the roses opened wide,
And the birds that loudly cried;
Then as orphan she 'gan mourn :
' Ah, woe's me ! woe's me forlorn !
Wherefore am I put in ward ?
Aucassin, my liege young lord,
I'm your true love ever more,
And you do not me abhor.
All for you I'm put in ward,

5

C

In this vaulted chamber barred,
Where I lead a life full hard.
But by Mary's Holy Son
Here for long I will not wone,
An't may be done !'

Now they say and tell and relate.

~~A~~NICOLETTE was in prison, as you have⁶ harkened and heard, in the chamber. The cry and the noise went through all the land and through all the country, that Nicolette was lost. Some say that she is fled out of the land ; and some say that the Count Garin of Beaucaire has let slay her. Whoso may have rejoiced at it, Aucassin was not glad ; but he went to the Viscount of the town, and accosted him :

'Sir Viscount, what have you done with Nicolette my most sweet friend, the thing in all the world that I loved best ? Have you carried her off, or stolen her away from me ? Know well that, if I die of this, vengeance will be demanded of you for it ; and very right will it be, since you will have slain me with your two hands ; for you have taken from me the thing in this world that I loved best.'

— Biax sire, fait li [vis]quens, car laisciés ester ! Nicolete est une caitive que j'amenai d'estrange tere ; si l'acatai de mon avoir a Sarasins, si l'ai levée et bautisie et faite ma fillole, si l'ai nourie ; si li donasce .i. de ces jors un baceler qui del pain li gaegnast par honor. De ce n'avés vos que faire. Mais prendés le fille a un roi u a un conte. Enseurquetot, que cuideriés vous avoir gaegnié se vous l'aviés asognentée ne mise a vo lit ? Mout i ariés peu conquis, car tos les jors du siecle en seroit vo arme en infer, qu'en paradis n'enterriés vos ja.

— En paradis qu'ai je a faire ? Je n'i quier entrer, mais que j'aie Nicolete, ma tres douce amie que j'aim tant. C'en paradis ne vont fors tex gens con je vous dirai. Il i vont ci viel prestre et cil viel clop et cil manke, qui tote jor et tote nuit cropent devant ces autex et en ces viés cruutes, et cil a ces viés capes erésés et a ces viés tatereles vestues, qui sont nu et decauç et estrumelé, qui moeurent de faim et d'esci et de froit et de mesaises. Icil vont en

‘Fair sir,’ said the Viscount, ‘now let be! Nicolette is a slave-girl, whom I brought from a foreign land, and I bought her with my money of Saracens; and I have reared her, and baptized her, and made her my god-daughter, and have cherished her; and I would have given her one of these days a young fellow who would have earned bread for her honourably. With this have you nothing to do; but take you the daughter of a king or of a count. Moreover, what would you think to have gained, if you had made her your paramour, or taken her to your bed? Very little would you have won by that, for all the days of the world would your soul be in Hell for it; since into Paradise you would never enter!’

‘What have I to do in Paradise? I seek not to enter there, so that I have Nicolette my most sweet friend, whom I love so well. For to Paradise go none but such folk as I will tell you. There go the old priests, and the old cripples and the maimed, who all day and all night grovel before the altars and in the old crypts; and those in the old threadbare cloaks, and in the old rags and tatters y-clad, who are naked and barefoot and full of sores, who die of hunger and wretchedness and cold and

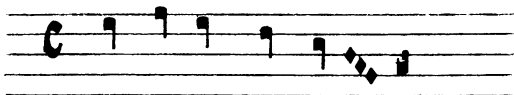
paradis ; aveuc ciaux n'ai jou que faire ; mais en infer voil jou aler. Car en infer vont li bel clerc, et li bel cevalier, qui sont mort as tornois et as rices gueres, et li bien sergant, et li franc home. Aveuc ciaux voil jou aler. Et s'i vont les beles dames cortoisies, que eles ont .ii. amis ou .iii. avoc leur barons. Et s'i va li ors et li argens, et li vairs et li gris ; et si i vont herpeor et jogleor et li roi del siecle. Avoc ciaux voil jou aler, mais que j'aie Nicolete, ma tres douce amie, aveuc mi.

— Certes, fait li visquens, por nient en parlerés ; que jamais ne le verrés. Et se vos i parlés, et vos peres le savoit, il arderoit et mi et li en un fu, et vos meismes porriés avoir toute paor.

— Ce poise moi, fait Aucassins.

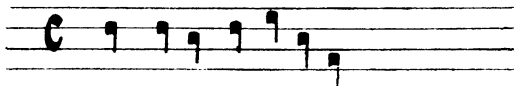
Il se depart del visconte dolans.

Or se cante.



7

AU-CASINS s'en est tor-nés,



Molt dolans et abosmés

miseries. These go to Paradise ; with them have I nothing to do, but to Hell will I go. For to Hell go the fine clerks and the fine knights, who have died in tourneys and in rich wars, and the brave soldiers and the free-born men. With those will I go. And there too go the fair gracious ladies who have two friends or three beside their lords ; and there go the gold and the silver, and the vair and the grey ; and there too go harpers and minstrels and the kings of the world. With these will I go, so that I have Nicolette, my most sweet friend, with me.'

'Certès,' said the Viscount, 'to no purpose will you speak of it, for never more will you see her. And if you speak to her, and your father knew it, he would burn both me and her in a fire, and you yourself might have all fear.'

'It grieves me !' said Aucassin.

He departs from the Viscount, sorrowful.

Here they sing.

AUCASSIN has turned and passed, 7
Sorrowful and sore down-cast,

De s'amie o le vis cler.
 Nus ne le puet conforter,
 Ne nul bon conseil doner.
 Vers le palais est alés ;
 Il en monta les degrés,
 En une canbre est entrés,
 Si comença a plorer,
 Et grant dol a demener,
 Et s'amie a regreter :

— Nicolete, biax esters,
 Biax venir et biax alers,
 Biax deduis et dous parlers,
 Biax borders et biax jouers,
 Biax baisiers, biax acolers !
 Por vos sui si adolés,
 Et si malement menés,
 Que je n'en cuit vis aler,



Suer, douce a-mi-e !

Or dient et content et fablent.

⁸ ENTREUS que Aucassins estoit en le canbre,
 et il regretoit Nicolete s'amie, li quens Bou-
 gars de Valence, qui sa gerre avoit a furnir, ne

All for his bright-favoured fere.
There is no man him can cheer,
None that can good counsel lend.
To the palace he 'gan wend ;
Step by step he climbed the stair,
Entered to a chamber there ;
Then a-weeping out he brake,
And most sad ado 'gan make,
And lament for his love's sake :
'Nicolette ! ah, pretty bearing !
Pretty coming, and forth-faring !
Ah, sweet speaking ! pretty joying !
Pretty jesting ! pretty toying !
Pretty kissing ! pretty coying !
I am so distressed for you,
And so evilly to do,
'Live I hope not to win through.
Sweet sister friend !'

Now they say and tell and relate.

WHILST Aucassin was in the chamber, and 8
was bewailing Nicolette his friend, the Count
Bougars of Valence, who had his war to accom-

s'oublia mie, ains ot mandé ses homes a pié et a ceval, si traist au castel por asalir. Et li cris lieve et la noise; et li cevalier et li serjant s'arment et geurent as portes et as murs por le castel desfendre; et li borgois montent as aleoirs des murs, si jetent quariax et peus aguisiés. Entroeus que li asaus estoit grans et pleniers, et li quens Garins de Biacaire vint en la canbre u Aucassins faisoit deul et regretoit Nicolete, sa tres douce amie que tant amoit.

— Ha ! fix, fait il, con par es caitis et mal-eurox, que tu vois c'on asaut ton castel, tot le mellor et le plus fort ! Et sacés, se tu le pers, que tu es desiretés ! Fix, car pren les armes, et monte u ceval, et defen te tere, et aiues tes homes, et va a l'estor ! Ja n'i fieres tu home ni autres ti, s'il te voient entr'ax, si desfenderont il mix lor avoir et lor cors et te tere et le miue ; et tu ies si grans et si fors, que bien le pues faire, et farre le dois.

— Pere, fait Aucassins, qu'en parlés vous ore ? Ja Dix ne me doinst riens que je le demant, quant ere cevaliers, ne monte el ceval, ne voise en estor, la u je fiere cevalier ne autres

plish, forgat not, but had summoned his men on foot and on horse, and went to assault the castle. And the cry arose and the noise; and the knights and the soldiers arm themselves, and run to the gates and to the walls to defend the castle; and the townsfolk go up to the alures of the walls, and throw quarrels and sharpened stakes. While the assault was great and furious, the Count Garin of Beaucaire came into the chamber where Aucassin was making moan and bewailing Nicolette his most sweet friend whom he loved so much. X

‘Ah, son!’ said he, ‘How art thou caitiff and unhappy, that thou seest them assault thy castle, the all best and strongest! And know that if thou lose it thou art disherited! Son, now take arms, and mount horse, and defend thy land, and succour thy men, and go to the onset! Strike thou never a man there, nor other thee, if they see thee among them they will the better defend their goods and their bodies, and thy land and mine. And thou art so tall and so strong that well canst thou do it, and do it thou oughtest.’

‘Father,’ said Aucassin, ‘what speak you of now? Never God give me ought that I ask Him, if I will be knight, or mount horse, or go to

onset where I may strike knight, nor other me, except you give me Nicolette my sweet friend whom I love so much !'

'Son,' said the father, 'that cannot be ! Rather would I endure to be utterly disherited, and to lose all that I have, than that thou shouldest ever have her to woman or to wife !'

He turns away. ~~And~~ And when Aucassin saw him going away he called him again.

'Father,' said Aucassin, 'come here ! I will make good covenants with you !'

'And what, fair son ?'

'I will take arms and go to the onset by such covenants that if God bring me again safe and sound you will let me see Nicolette, my sweet friend, so long till that I have spoken two words or three to her, and that I have kissed her one single time.'

'I grant it !' said the father.

He promises him, and Aucassin was glad.

Here they sing.

AUCASSIN heard of the kiss 9
On returning to be his.

Por .c.m. mars d'or mier
 Ne le fesist on si lié.
 Garnemens demanda ciers ;
 On li a aparelliés.
 Il vest un auberc dublier,
 Et laça l'iaume en son chief,
 Çainst l'espée au poin d'or mier ;
 Si monta sor son destrier,
 Et prent l'escu et l'espel.
 Regarda andex ses piés,
 Bien li sissent [es] estriers.
 A merveille se tint ciers.
 De s'amie li sovient,
 S'esperona li destrier.
 Il li cort molt volentiers ;
 Tot droit a le porte en vient
 A la bataille.

Or dient et content.

- 10 **A**UCASSINS fu armés sor son ceval, si con
 vos avés oi et entendu. Dix ! con li sist li
 escus au col, et li hiaumes u chief, et li renge
 de s'espée sor le senestre hance ! Et li vallés
 fu grans et fors et biax et gens et bien fornis,
 et li cevaus sor quoi il sist rades et corans, et

Hundred thousand marks pure gold
 Him had made less blithe and bold.
 Arms he called for, rich and rare ;
 They made ready for his wear.
 He put on a hauberk lined,
 Helmet on his head did bind,
 Girt his sword with hilt pure gold,
 Mounted on his charger bold ;
 Spear and buckler then he took ;
 At his two feet cast a look,
 In the stirrups trod they trim ;
 Wondrous proud he carried him.
 His sweet friend—he thought on her ;
 To his charger clapped the spur ;
 Forth he springs full eagerly,
 Right on to the gate rides he,
 Towards the battle.

Now they say and tell.

AUCASSIN was in arms upon his horse, as ¹⁰
 you have harkened and heard. Heavens !
 how well sat his shield to his neck, and his helm
 to his head, and his sword-belt on his left
 haunch ! And the boy was tall and strong
 and fair and slim and well-grown, and the
 horse, on which he sat, was fleet and mettle-

li vallés l'ot bien adrecié parmi la porte. Or ne quidiés vous qu'il pensast n'a bués n'a vaces n'a civres prendre, ne qu'il ferist cevalier ne autres lui? Nenil nient, onques ne l'en sovint; ains pensa tant a Nicolete, sa douce amie, qu'il oublia ses resnes et quanques il dut faire. Et li cevax qui ot senti les esperons l'enporta parmi le presse, se se lance très entremi ses anemis; et il getent les mains de toutes pars, si le prennent. Si le dessaisissent de l'escu et de le lance, si l'en mannent tot estrousement pris, et aloient ja porparlant de quel mort il [le] feroient morir; et quant Aucassins l'entendi:

—Ha! Dix, fait il, douce creature! sont çou mi anemi mortel qui ci me maintent, et qui ja me cauperont le teste? Et puis que j'arai la teste caupée, jamais ne parlerai a Nicolete, me douce amie que je tant aim. Encor ai je cí une bone espée, et siec sor bon destrier sejoiné. Se or ne me deffent por li, onques Dix ne li ait se jamais m'aime!

Li vallés fu grans et fors, et li cevax sor quoi il sist fu remuans. Et il mist le main a

some, and the boy had well handled him through the gate. Now deem you not that he would have thought of taking oxen or cows or goats, and that he would have struck knight and other him? Not a whit! Not once did he bethink him of it; but he thought so much upon Nicolette, his sweet friend, that he forgot his reins and whatever he ought to do. And the horse, who had felt the spurs, bore him on through the medley, and dashes right amidst his foes. And they lay hands upon him from all sides, and take him. And they stripped him of his shield and his lance, and lead him off straightway prisoner; and were already discussing by what death they should cause him to die. And when Aucassin heard it:

‘Ah Heaven!’ said he, ‘Gentle creature! Are these my mortal foes that here are leading me, and who will presently cut off my head? And, when once I have had my head cut off, nevermore shall I speak to Nicolette, my sweet friend whom I love so much! Yet have I here a good sword, and bestride a good steed untired! An I now defend me not for her, ne’er help her Heaven if ever again she love me!’

The boy was tall and strong, and the horse on which he sat was restive. And he puts his hand to his sword, and begins to strike to right

D

l'espée, si comence a [ferir a] destre et a senestre, et caupe hiaumes et naseus et puins et bras, et fait un caple entor lui autresi con li senglers quant li cien l'asalent en le forest, et qu'il lor abat .x. cevaliers et navre .vii., et qu'il se jete tot estroséement de le prese, et qu'il s'en revient les galopiex arière, s'espée en sa main. Li quens Bougars de Valence oi dire c'on penderoit Aucassin son anemi, si venoit cele part ; et Aucassins ne le mescoisi mie. Il tint l'espée en la main, se le fiert parmi le hiaume, si qu'il li enbare el cief. Il fu si estonés qu'il cai a terre ; et Aucassins tent le main, si le prent, et l'en mainne pris par le nasel del hiaume, et le rent a son pere.

— Pere, fait Aucassins, vesci vostre anemi qui tant vous a gerroié et mal fait ! .xx. [ans] a ja duré ceste gerre ; onques ne pot iestre acievée par home.

— Biex fix, fait li pere, tés enfances devés vos faire, nient baer a folie !

— Pere, fait Aucassins, ne m'alés mie sermonant, mais tenés moi mes covens !

and to left, and cleaves helms and nose-guards and clenched-hands and arms, and makes a havoc all round him, just as the wild boar when the dogs set on him in the forest; so that he overthrows ten knights of them, and wounds seven, and dashes straightway out of the medley, and returns full galop back again sword in hand.

The Count Bougars of Valence heard say that they were about to hang Aucassin his enemy, and he came that way, and Aucassin mistook him not. He held his sword in his hand, and strikes him through the helmet, so that he breaks through to his head. He was so stunned that he fell to earth, and Aucassin puts out his hand and takes him, and leads him away prisoner by the nose-guard of his helmet, and gives him up to his father.

‘Father,’ said Aucassin, ‘see here is your enemy who so long has warred on you, and done you hurt. Twenty years has this war now lasted; never could it be ended by any man.’

‘Fair son,’ said the father, ‘such youth-feats should you do—not gape after folly!’

‘Father,’ said Aucassin, ‘do not be preaching to me, but keep me my covenants!’

— Ba ! quex covens, biax fix ?

— Avoi ! pere, avés les vos obliées ? Par mon cief, qui que les oblit, je nes voil mie oblier, ains me tient molt au cuer. Enne m'eustes vos en covent que quant je pris les armes et j'alai a l'estor, que se Dix me ramenoit sain et sauf, que vos me lairiés Nicolete ma douce amie tant veir que j'aroie parlé a li .ii. paroles ou trois, et que je l'aroie une fois baisie m'eustes vos en covent, et ce voil je que vos me tenés.

— Jo ? fait li peres. Ja Dix ne m'ait, quant ja covens vos en tenrai ! Et s'ele estoit ja ci, je l'arderoie en un fu, et vos meismes porriés avoir tote paor.

— Est ce tote la fins ? fait Aucassins.

— Si m'ait Dix, fait li peres, oil !

— Certes, fait Aucassins, je sui molt dolans quant hom de vostre eage ment !—Quens de Valence, fait Aucassins, je vos ai pris !

'Ba ! what covenants, fair son ?'

'Alack, father ! Have you forgotten them ? By my head, forget them who may, I have no will to forget them, but my heart is much set thereon. Had you not in covenant with me, that if I took arms and went to the onset, that if God brought me back safe and sound you would let me see Nicolette, my sweet friend, so long till that I should have spoken to her two words or three, and that I should have kissed her once, had you in covenant with me, and this will I that you keep me !'

✂ 'I ?' said the father ; 'Ne'er help me Heaven if ever I keep covenants with you herein ! And if she was now here I would burn her in a fire, and you yourself might have all fear !'

'Is this the whole end ?' said Aucassin.

'So help me Heaven,' said his father, 'Yes !'

✓ 'Certès,' said Aucassin, 'I am very sorry when a man of your age lies !—Count of Valence,' said Aucassin, 'I have taken you prisoner !'

— Sire, voire ! fait (aioire fait) li quens.

— Bailiés ça vostre main, fait Aucassins.

— Sire, volentiers.

Il li met se main en la siue.

— Ce m'afiés vos, fait Aucassins, que a nul jor que vos aiés a vivre, ne porrés men pere faire honte ne destorbier de sen cors ne de sen avoir, que vos ne li faciés !

— Sire, por Diu ! fait il, ne me gabés mie, mais metés moi a raençon ! Vos ne me sarés ja demander or ni argent, cevaus ne palefrois, ne vair ne gris, ciens ne oisiax, que je ne vos doinse.

— Coment ? fait Aucassins. Ene connissiés vos que je vos ai pris ?

— Sire, oje, fait li quens Borgars.

— Ja Dix ne m'ait, fait Aucassins, se vos ne le m'afiés, se je ne vous faç ja cele teste voler !

— Enon Du ! fait il, je vous afe quanque il vous plaist.

Il li afe ; et Aucassins le fait monter sor un ceval, et il monte sor un autre, si le conduist tant qu'il fu a sauveté.

‘Sir, verily!’ said the Count.

‘Give me here your hand!’ said Aucassin.

‘Sir, willingly!’

He puts his hand in his.

‘This you pledge me,’ said Aucassin, ‘that on no day that you may have to live shall you be able to do my father shame, or to molest him in his body or in his goods, but you will do it him!’

‘Sir, in Heaven’s name!’ said he, ‘mock me not, but put me to ransom! You can ask of me never gold nor silver, steeds nor palfreys, nor vair nor grey, hounds nor hawks, that I will not give you!’

‘How?’ said Aucassin. ‘Wot you not that I have taken you prisoner?’

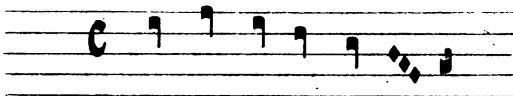
‘Sir, yes!’ said the Count Bougars.

‘Ne’er help me Heaven,’ said Aucassin, ‘an you pledge me it not, if I make not now that head of yours to fly!’

‘I’ God’s name,’ said he, ‘I pledge you whatever it pleases you!’

He pledges him; and Aucassin makes him mount on a horse, and himself mounts another, and escorted him till he was in safety.

Or se cante.



11

QANT or voit li quens Ga-rins



De son enfant Aucassin,
 Qu'il ne pora departir
 De Nicolete au cler vis,
 En une prison l'a mis,
 En un celier sosterin,
 Qui fu fais de marbre bis.
 Quant or i vint Aucassins,
 Dolans fu, ainc ne fu si.
 A dementer si se prist,
 Si con vos porrés oir :

— Nicolete, flors de lis,
 Douce amie o le cler vis,
 Plus es douce que roisins,
 Ne que soupe en maserin.

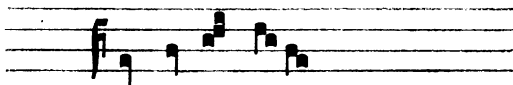
Here they sing.

A NOW when saw the Count Garin, 11
As of his son Aucassin,
That he ne'er will separate
From bright-favoured Nicolette,
In a prison he him set,
In a deep-digged dun-ge-on,
That was made of marble wan.
Now, when Aucassin came there,
Sad he was—so was he ne'er.
Loud lamenting he fell on
Thus as you shall hear anon.
‘Nicolette, thou white lily!
Sweet love-friend, so bright of blee!
Sweet as cluster of the vine!
Sweet as meed in maselyn!

L'autrier vi un pelerin,
Nés estoit de Limosin,
Malades de l'esvertin,
Si gisoit ens en un lit.
Mout par estoit entrepris,
De grant mal amaladis.
Tu passas devant son lit,
Si soulevas ton train,
Et ton peliçon ermin,
La cemisse de blanc lin,
Tant que ta ganbete vit.
Garis fu li pelerins,
Et tos sains, ainc ne fu si ;
Si se leva de son lit,
Si rala en son pais
Sains et saus et tos garis.
Doce amie, flors de lis,
Biax alers et biax venirs,
Biax jouers et biax bordirs,
Biax parlers et biax delis,
Dox baisiers et dox sentirs,
Nus ne vos poroit hair !
Por vos sui en prison mis,
En ce celier sousterin,
U je faç mout male fin.

Once a pilgrim I did see,
Born of Limousin was he,
With the falling sickness ta'en,
On a bed within-doors lain.
Very grievous was his state,
Sick with sickness sore and great.
Thou beside his bed didst fare,
And thy long train liftedst there,
And thy dainty ermine frock,
And thy snowy linen smock,
Of thy flesh so he had sight.
Curèd was that pilgrim wight,
Whole as he was ne'er before.
From his bed he rose once more,
And to his own land did flit,
Safe and sound, whole every whit.
Sweet love-lady, lily blooming!
Ah, fair going! ah, fair coming!
Ah, fair jesting! ah, fair toying!
Ah, fair speaking! ah, fair joying!
Ah, sweet kissing! ah, sweet coying!
You could no man hold abhorred!
All for you I'm put in ward,
In this deep-digged dun-ge-on,
Where I make most doleful moan.

Or m'i convenra morir



Por vos, a - mi-e !

Or dient et content et fabloient.

- 12 **A**UCASINS fu mis en prison, si com vos avés
 oi et entendu, et Nicolette fu d'autre part en
 le canbre. Ce fu el tans d'esté, el mois de mai,
 que li jor sont caut, lonc et cler, et les nuis
 coies et series. Nicolette jut une nuit en son
 lit, si vit la lune luire cler par une fenestre,
 et si oi le lorseilhol center en garding, se li
 sovint d'Aucassin sen ami qu'ele tant amoit.
 Ele se comença a porpenser del conte Garin
 de Biaucaire qui de mort le haoit ; si se pensa
 qu'ele ne remanroit plus ilec, que s'ele estoit
 accusée et il quens Garins le savoit, il le feroit
 de male mort morir. Ele senti que li vielle
 dormoit, qui aveuc li estoit. Ele se leva, si
 vesti un bliaut de drap de soie, que ele avoit
 molt bon ; si prist dras de lit et touailes, si
 noua l'un a l'autre, si fist une corde si longue

Now to die behoveth me,
Sweet friend, for thee !'

Now they say and tell and relate.

AUCASSIN was put in prison, as you have ¹² harkened and heard, and Nicolette, on the other hand, was in the chamber. It was in the summer-time, in the month of May, when the days are warm, long and bright, and the nights still and clear. Nicolette lay one night in her bed, and saw the moon shine bright through a window, and heard the nightingale sing in the garden ; and she bethought her of Aucassin her friend, whom she loved so much. She began to consider of the Count Garin of Beaucaire, who hated her to death ; and she thought to herself that she would remain no longer there ; since if she were betrayed, and the Count Garin knew it, he would make her to die an evil death. She perceived that the old woman was asleep who was with her. She got up, and put on a gown of cloth-of-silk she had, that was very good ; and she took bed-clothes and towels and tied one to other, and made a rope as long as she could, and tied it

comme ele pot, si le noua au piler de le fenestre, si s'avala contreval le gardin ; et prist se vesture a l'une main devant et a l'autre deriere, si s'escorça por le rousée qu'ele vit grande sor l'erbe, si s'en ala aval le gardin. Ele avoit les caviaus blons et menus recerçelés, et les ex vairs et rians, et le face traitice, et le nés haut et bien assis, et les levretes vremelletes, plus que n'est cerisse ne rose el tans d'esté, et les dens blans et menus ; et avoit les mameletes dures, qui li souslevoient sa vesteure, ausi con ce fussent .ii. nois gauges ; et estoit graille parmi les flans qu'en vos dex mains le peusciés enclorre ; et les flors des margerites qu'ele ronpoit as ortex de ses piés, qui li gissoient sor le menuisse du pié par deseure, estoient droites noires avers ses piés et ses ganbes, tant par estoit blanche la mescinete. Ele vint au postic si le deffrema, si s'en isci parmi les rues de Biaucaire par devers l'onbre, car la lune luisoit molt clere, et erra tant qu'ele vint a le tor u ses amis estoit. Li tors estoit faelé de lius en lius ; et ele se quatist delés l'un des pilers, si s'estraint en son mantel, si mist sen

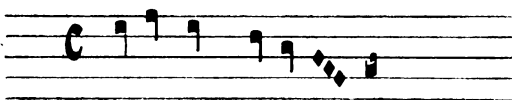
to the pier of the window, and lighted down into the garden; and she took her dress in one hand before and in the other behind, and kilted her, for the dew which she saw great on the grass, and went away down the garden.

Her hair was yellow and crisped small; and her eyes grey and laughing; and her face shapely; and her nose high and well-set; and her lips vermeil, more than cherry or rose in summer-time; and her teeth white and small; and her breasts were firm, and heaved her dress as it had been two walnuts; and she was slender between the flanks that in your two hands you could have clasped her; and the blossoms of the daisies which she broke off with the toes of her feet, which lay on the narrow of her foot above, were right black against her feet and her legs, so very white was the maiden.

She came to the postern, and unfastened it, and went out through the streets of Beaucaire, over against the shadow, for the moon shone very bright; and she went on till she came to the tower where her friend was. The tower was cracked here and there, and she crouched down beside one of the pillars, and wrapped herself in her mantle, and thrust her head

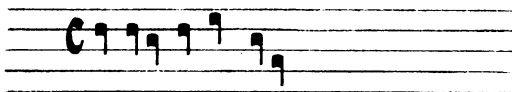
cief parmi une creveure de la tor, qui vielle estoit et ancienne, si oi Aucassin qui la dedens plouroit et faisoit mot grant dol, et regretoit se douce amie que tant amoit. Et quant ele l'ot assés escouté, si comença a dire.

Or se cante.



13

NICOLETE o le vis cler



S'apoi-a a un piler,
 S'oi Aucassin plourer,
 Et s'amie (a) regreter.
 Or parla, dist son penser :
 — Aucassins, gentix et ber,
 Frans damoisiaux honorés,
 Que vos vaut li dementer,
 Li plaindres ne li plurers,
 Quant ja de moi ne gorés ?
 Car vostre peres me het,
 Et trestos vos parentés.

through a chink in the tower, which was old and ancient, and heard Aucassin within weeping and making very great sorrow, and lamenting for his sweet friend whom he loved so much. And when she had listened enough to him she began to speak.

Here they sing.

NICOLETTE, of face so clear, 13
 Leaned her against a pier,
 And heard Aucassin weep sore,
 And his dear love-friend deplore.
 Then she spake—her thought she said:
 ‘Aucassin, high-born, high-bred,
 Proud and honourable child,
 What avails your weeping wild,
 What your moans and miseries,
 When of me you’ll ne’er have bliss?
 For your father hateth me,
 And your kinsfolk all agree.

E

Por vous passeraï le mer,
 S'irai en autre regné(s).
 De ses caviax a caupés,
 La dedens les a rués.
 Aucassins les prist, li ber,
 Si les a molt honerés,
 Et baisiés et acolés;
 En sen sain les a boutés,
 Si recomence a plorer



Tout .por s'a-mi-e.

Or dient et content et fabloient.

- 14 **Q**UANT Aucassins oi dire Nicolete qu'ele s'en
 voloit aler en autre pais, en lui n'ot que
 courecier.

— Bele douce amie, fait il, vos n'en irés
 mie, car dont m'ariés vos mort. Et li premiers
 qui vos verroit ne qui vous porroit, il vos
 prenderoit lués et vos meteroit a son lit, si vos
 asoignereroit. Et puis que vos ariés jut en
 lit a home, s'el mien non, or ne quidiés mie
 que j'atendisse tant que je trovasse coutel dont
 je me peusse ferir el cuer et ozirre ! Naje voir,

For your sake I'll pass the sea,
Faring to some far countrie.'

Of her tresses she did clip;
There within she let them slip.
Aucassin did knightly take,
And of them much worship make,
And he kissed them and caressed,
And bestowed them in his breast;
Then anew in tears he brake
For his love's sake.

Now they say and tell and relate.

WHEN Aucassin heard Nicolette say that she 14
would go away into another land, within
him was only anger.

'Fair sweet friend,' said he, 'you shall not
go away, for then would you have slain me.
And the first that should see you, or that should
be able, would lay hands on you straightway, and
take you to his bed, and make you his para-
mour. And when once you should have lain
in other man's bed than mine, now think not
that I should wait till I found a knife, where-
with I might strike me to the heart and kill
me! Nay, verily, so long would I not wait;

tant n'atenderoie je mie ; ains m'esquelderoie de si lonc que je verroie une maisiere u une bisse pierre, s'i hurteroie si durement me teste que j'en feroie les ex voler, et que je m'escervelerioie tos. Encor ameroie je mix a morir de si faite mort, que je seusce que vos eusciés jut en lit a home, s'el mien non.

— A ! fait ele, je ne quit mie que vous m'amés tant con vos dites, mais je vos aim plus que vos ne faciés mi.

— Avoi ! fait Aucassins, bele douce amie, ce ne porroit estre que vos m'amissiés tant que je faç vos. Fenme ne puet tant amer l'oume con li hom fait le fenme. Car li amors de le fenme est en son oeul, et en son le cation de sa mamele, et en son l'orteil del pié ; mais li amors de l'oume est ens el cuer plantée, dont ele ne puet iscir.

La u Aucassins et Nicolette parloient ensamble, et les escargaites de le vile venoient tote une rue ; s'avoient les espées traites desos les capes, car li quens Garins lor avoit comandé que se il le pooient prendre qu'il l'ocesissent. Et li gaite qui estoit sor le tor les vit venir, et oi qu'il aloient de Nicolette parlant, et qu'il le maneçoient a occirre.

but I would fling me so far as I might see a wall or a grey stone, and there would I dash my head so hard as to make my eyes start forth, and all to-beat my brains out. Yet would I liefer die such a death as that, than know that you had lain in other man's bed than mine.'

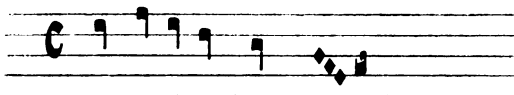
'Ah!' said she, 'I trow not that you love me so much as you say; but I love you more than you do me!'

'Alack!' said Aucassin, 'fair sweet friend! It could not be that you should love me so much as I do you! Woman cannot love man so much as man loves woman. For the love of woman is in her eye, and atop of the bud of her breast, and atop of the toe of her foot; but the love of man is planted within in the heart, whence it cannot go out.'

While Aucassin and Nicolette were talking together, the town watchmen came down a street, and they had their swords drawn under their cloaks, for the Count Garin had commanded them that if they could take her they should kill her. And the warder who was on the tower saw them coming, and heard that they were talking of Nicolette, and that they threatened to kill her.

— Dix ! fait il, con grans damages de si bele mescinete s'il l'ocient ! Et molt seroit grans aumosne, se je li pooie dire, par quoi il ne s'aperceuscent et qu'ele s'en gardast. Car si l'ocient, dont iert Aucassins mes damoisiax mors, dont grans damages ert.

Or se cante.



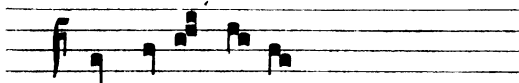
- 15 **L**I gaite fu mout vaillans,
 Preus et cortois et saçans ;
 Il a comencié un(s) can(s)
 Ki biax fu et avenans :
 — Mescinete o le cuer franc,
 Cors as gent et avenant,
 Le poil blond et avenant,
 Vairs les ex, ciere riant.
 Bien le voi a ton sanblant,
 Parlé as a ton amant,
 Qui por toi se va morant.
 Jel te di, et tu l'entens :
 Garde toi des souduians
 Ki par ci te vont querant,

‘Heavens!’ said he, ‘How great were the loss of so fair a maiden, if they kill her! And a very great charity would it be if I could tell her in a way they should not perceive, and that she might save herself from them. For if they kill her, then will Aucassin my young lord die, of whom great will be the loss.’

Here they sing.

VALIANT was the warder there, 15
 Gallant, courteous and ware.
 He struck up a roundelay,
 That was timely as 'twas gay.
 ‘Maiden of the heart so free,
 Winsome fair is thy bodye,
 Winsome yellow is thy hair,
 Glad thy looks, thine eyes of vair.
 Well I see it by thy cheer,
 Thou hast spoken with thy fere,
 Who for thee lies dying here.
 This I tell thee—thou give ear!
 ‘Ware thee of yon rascally,
 That come this way, seeking thee!

Sous les capes les nus brans !
 Forment te vont maneçant ;
 Tost te feront messeant,



S'or ne t'i gardes.

Or dient et content et fabloient.

- 16 — **HÉ!** fait Nicolette, l'ame de ten pere et
 de te mere soit en benooit repos,
 quant si belement et si cortoisement le m'as
 ore dit ! Se Diu plaist je m'en garderai bien,
 et Dix m'en gart !

Ele s'estraint en son mantel en l'onbre del
 piler, tant que cil furent passé outre ; et ele
 prent congié a Aucassin, si s'en va tant qu'ele
 vint au mur del castel. Li murs fu depeciés,
 s'estoit rehordés, et ele monta deseure, si fist
 tant qu'ele fu entre le mur et le fossé ; et ele
 garda contreval, si vit le fossé molt parfont et
 molt roide, s'ot molt grant paor.

— Hé, Dix ! fait ele, douce creature ! Si
 je me lais cair, je briserai le col ; et se je

'Neath the cloak the naked brand.
Thee they threaten with high hand.
Quick they'll do thee a misdeed,
Save thou take heed!'

Now they say and tell and relate.

H'AH!' said Nicolette, 'may the soul of thy 16
father and of thy mother be in blessed
repose, for that so fairly and so courteously thou
hast now told it me! An't please God I will
guard me well from them, and may God guard
me!'

She wraps her in her mantle in the shadow
of the pillar, till they were passed on beyond;
and she takes leave of Aucassin, and went her
way till she came to the outer wall of the
castle. The wall was broken down and had
been repaired, and she climbed up upon it,
and got on till she was between the wall and
the moat; and she looked down and saw the
moat very deep and very steep, and she had
very great fear.

'Oh Heaven!' said she, 'Gentle creature! If
I let me fall, I shall break my neck, and if
I stay here they will take me to-morrow, and

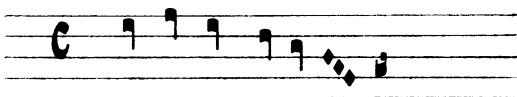
remain ci, on me prendra demain, si m'arde on en un fu. Encor ainme je mix que je muire ci, que tos li pules me regardast demain a merveilles.

Ele segna son cief, si se lascia glacier aval le fossé; et quant ele vint u fons, si bel pié et ses beles mains, qui n'avoient mie apris c'on les bleçast, furent quaissies et escorcies, et li sans en sali bien en .xii. lius; et neporquant ele ne santi ne mal ne dolor, por le grant paor qu'ele avoit. Et se ele fu en paine de l'entrer, encor fu ele en forceur de l'iscir. Ele se pensa qu'ileuc ne faisoit mie bon demorer, e trova un pel aguisié que cil dedens avoient jeté por le castel deffendre, si fist pas un avant l'autre, (tant) si monta tant a grans painnes, qu'ele vint deseure. Or estoit li forés pres a .ii. arbalestées, qui bien duroit .xxx. liues de lonc et de lé, si i avoit bestes sauvages et serpentine. Ele ot paor que, s'ele i entroit, qu'eles ne l'ocesiscent; si se repensa que, s'on le trovoit ileuc, c'on le remenroit en le vile por ardoir.

they burn me in a fire. Yet would I liefer die here than all the folk stare at me to-morrow as a wonder.'

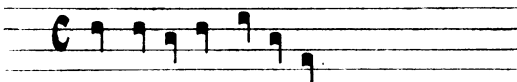
She crossed herself, and let herself slip down the moat; and when she came to the bottom her beautiful feet and her beautiful hands, which had not learned that they might be hurt, were bruised and torn, and the blood flowed from them in full twelve places; and nevertheless she felt neither hurt nor pain for the great fear she had. And if she was in trouble about the getting in, yet was she in greater about the getting out. She bethought her that it was not well to linger there; and she found a sharpened stake which those within had thrown for defending the castle; and she made steps one above the other, and climbed up with great trouble till she came to the top.

Now the forest was hard by, within two bowshots, which reached full thirty leagues in length and in breadth; and in it there were wild beasts and serpent kind. She was afraid that if she went into it these would kill her; and again she thought that if they found her there they would take her back to the town to be burned.

Or se cante.

17

NICOLETE o le vis cler



Fu monté-e le fossé,
 Si se prent a dementer,
 Et Jhesum a reclamer :
 — Peres, Rois de Maisté,
 Or ne sai quel part aler :
 Se je vois u gaut ramé,
 Ja me mengeront li lé,
 Li lion et li sengler,
 Dont il i a [a] plenté.
 Et se j'atent le jor cler,
 Que on me puist ci trover,
 Li fus sera alumés,
 Dont mes cors iert enbrasés.
 Mais, par Diu de Maisté !
 Encor aim jou mix assés

Here they sing.

NICOLETTE, that bright-faced may, 17
Up the moat had won her way,
And to waymenting did fall,
And on Jesu's name 'gan call:
 'Father, King of Majesty!
Now I wot not which way fly.
Should I to the greenwood hie,
There the wolves will me devour,
And the lions and wild boar,
Whereof yonder is great store.
Should I wait the daylight clear,
So that they should find me here,
Lighted will the fire bin
That my body shall burn in.
But, O God of Majesty!
I had liefer yet fairly

Que me menguent li lé,
Le lion et li sengler,
Que je voisse en la cité!



Je n'i-rai mi-e.

Or dient et content et fabloient.

- 18 **N**ICOLETE se dementa molt, si com vos avés oi. Ele se conmandà a Diu, si erra tant qu'ele vint en le forest. Ele n'osa mie parfont entrer por les bestes sauvaces et por le serpentine; si se quatist en un espés buisson, et soumax li prist, si s'endormi dusqu'au demain a haute prime, que li pastorel iscirent de la vile, et jeterent lor bestes entre le bos et la riviere; si se traient d'une part a une molt bele fontaine qui estoit au cief de la forest, si estendirent une cape, se missent lor pain sus. Entreus qu'il mengoient, et Nicolette s'esveille au cri des oisiax et des pastoriax, si s'enbati sor aus.

That the wolves should me devour,
And the lions and wild boar,
Than into the city fare!
I'll not go there!'

Now they say and tell and relate.

NICOLETTE made great lamentation, as you 18 have heard. She commended herself to God, and went on till she came into the forest. She durst not go deep into it, for the wild beasts and for the serpent kind; and she crept into a thick bush, and sleep took her; and she slept till the morrow at high Prime, that the herdboys came out of the town, and drove their beasts between the wood and the river; and they draw aside to a very beautiful spring which was at the edge of the forest, and spread out a cloak and put their bread on it. While they were eating, Nicolette awoke at the cry of the birds and of the herdboys, and she sprang towards them.

— Bel en[fant], fait ele, Dame Dix vos i ait !

— Dix vos benie ! fait li uns qui plus fu enparlés des autres.

— Bel enfant, fait [ele], conissiés vos Aucassin le fil le conte Garin de Biaucaire ?

— Oil, bien le counisçons nos.

— Se Dix vos ait, bel enfant, fait ele, dites li qu'il a une beste en ceste forest, et qu'il le viegne cacier ; et s'il l'i puet prendre, il n'en donroit mie un membre por .c. mars d'or, non por .v^e. ne por nul avoir.

Et cil le regardent, se le virent si bele qu'il en furent tot esmari.

— Je li dirai ? fait cil qui plus fu enparlés des autres. Dehait ait qui ja en parlera, ne qui ja li dira ! C'est fantosmes que vos dites ; qu'il n'a si ciere beste en ceste forest, ne cerf ne lion ne sengler, dont uns des membres vaille plus de dex deniers u de trois au plus ; et vos parlés de si grant avoir ! Ma dehait qui vos en croit, ne qui ja li dira ! Vos estes fée, si n'avons cure de vo conpaignie, mais tenés vostre voie !

'Fair children!' said she, 'may the Lord help you!'

'May God bless you!' said the one who was more ready of speech than the others.

'Fair children,' said she, 'know you Aucassin, the son of the Count Garin of Beaucaire?'

'Yes, we know him well.'

'So God help you, fair children,' said she, 'tell him that there is a beast in this forest, and that he come to hunt it. And if he can catch it he would not give one limb of it for a hundred marks of gold,—no, not for five hundred, nor for any wealth.'

And they regard her, and saw her so beautiful that they were all bewildered.

'I tell him?' said he who was more ready of speech than the others; 'sorrow be his who shall ever speak of it or who shall ever tell him! 'Tis fantasy that you say, since there is not so dear a beast in this forest, neither stag nor lion nor wild boar, whereof one of the limbs were worth more than two pence, or three at the most; and you speak of so great wealth! Ill sorrow be his who believes you, or who shall ever tell him! You are a fay, and we have no care for your company, but keep on your way!'

F

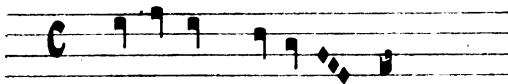
— Ha ! bel enfant, fait ele, si ferés ! Le beste a tel mecine que Aucassins ert garis de son mehaing. Et j'ai ci .v. sous en me borse ; tenés se li dites. Et dedens .iii. jors li covient cacier et se il dens trois jors ne le trove, jamais n'iert garis de son mehaig.

— Par foi ! fait il, les deniers prenderons nos, et s'il vient ci, nos li dirons, mais nos ne l'irons ja quere.

— De par Diu ! fait ele.

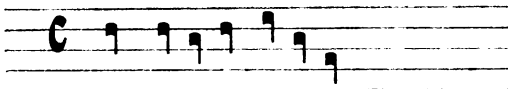
Lor prent congié as pastoriaus, si s'en va.

Or se cante.



19

NICOLETE o le cler vis



Des pastoriaus se parti,
Si acoilli son cemin
Trés parmi le gaut foilli,
Tout un viés sentier anti,
Tant qu'a une voie vint,

'Ah, fair children!' said she, 'this will you do! The beast has such a medicine that Aucassin will be cured of his hurt. And I have here five sous in my purse; take them and tell him! And within three days must he hunt; and, if in three days he find it not, never more will he be cured of his hurt!'

'I' faith!' said he, 'the pence will we take; and if he comes here we will tell him, but we will never go to seek him.'

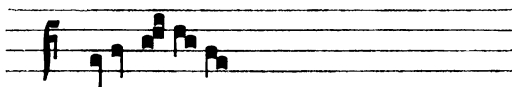
'I' God's name!' said she.

Then she takes leave of the herdboys, and goes her way.

Here they sing.

NICOLETTE, that bright-faced may, 19
 From the herdboys went her way,
 And set forth upon her road
 Right amid the bosky wood,
 Down an ancient path foregone,
 Till a highway she came on,

U aforkent set cemin
 Qui s'en vont par le pais.
 A porpenser or se prist
 Qu'esprovera son ami,
 S'il l'aime si com il dist.
 Ele prist des flors de lis,
 Et de l'erbe du garris,
 Et de le foille autresi,
 Une bele loge en fist;
 Ainques tant gente ne vi.
 Jure Diu qui ne menti,
 Se par la vient Aucasins,
 Et il por l'amor de li
 Ne s'i repose un petit,
 Ja (ne) ne sera ses amis,



N'ele s'a-mi-e !

Or dient et content et fabloient.

- 20 **N**ICOLETE eut faite le loge, si con vos avés oi
 et entendu, molt bele et mout gente ; si l'ôt
 bien forrée dehors et dedens de flors et de
 foilles ; si se repost delés le loge en un espés

Where do seven roads divide,
That thorough the land go wide.
Then she fell bethinking her,
She will try of her lovèr
If he love her as he said.
Lily flowers she gatherèd,
Of the prickly-leavèd oak,
And of leaves beside she took ;
Thereof a fair lodge made she ;
Ne'er so dainty did I see ;
Sware by God, who cannot lie,
If Aucassin come thereby,
And if he, for love of her,
Rest not for a little there,
Ne'er shall he be her lovèr,
Nor she his love !

Now they say and tell and relate.

NICOLETTE had made the lodge, as you 20
have hearkened and heard, very pretty and
very dainty ; and had lined it well within and
without with flowers and leaves ; and she laid

buisson por savoir que Aucassins feroit. Et li cris et li noise ala par tote le tere et par tot le pais que Nicolete estoit perdue. Li auquant dient qu'ele en estoit fuie, et li autre dient que li quens Garins l'a faite mordrir. Qui qu'en eust joie, Aucassins n'en fu mie liés. Et li quens Garins ses peres le fist metre hors de prison ; si manda les cevaliers de le tere et les damoiseles, si fist faire une mot rice feste, por çou qu'il cuida Aucassin son fil conforter. Quoi que li feste estoit plus plaine, et Aucassins fu apoiés a une puie, tos dolans et tos souples. Qui que demenast joie, Aucassins n'en ot talent, qu'il n'i veoit rien de çou qu'il amoit. Uns cevaliers le regarda, si vint a lui, si l'apela :

— Aucassins, fait il, d'ausi fait mal con vos avés ai je esté malades. Je vos donrai bon conseil, se vos me volés croire.

— Sire, fait Aucassins, grans mercis ! Bon conseil aroie je cier.

— Montés sor un ceval, fait il, s'alés selonc cele forest esbanoier ; si verrés ces flors et ces

her down hard by the lodge in a thick bush, to know what Aucassin would do.

W And the cry and the noise went through all the land and through all the country that Nicolette was lost. The one part say that she is fled away; and the others say that the Count Garin has had her slain. Whoso had joy of it, Aucassin was not glad. And the Count Garin his father let take him out of prison. And he summoned the knights of the land, and the damozels, and let make a very rich feast, because he thought to comfort Aucassin his son. While the feast was fullest, Aucassin was leaned against a balcony, all sorrowful and all downcast. Whoso made merry, Aucassin had no inclination for it; since he there saw nothing of that which he loved. A knight regarded him, and came to him, and accosted him:

‘Aucassin,’ said he, ‘of such sickness as you have, I too have been sick. I will give you good counsel, if you will trust me.’

‘Sir,’ said Aucassin, ‘gramercy! Good counsel should I hold dear.’

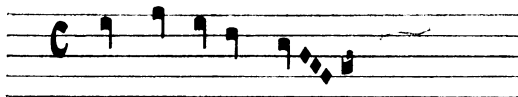
‘Mount on a horse,’ said he, ‘and go along yon forest side to divert you; and you will see the flowers and the herbs, and will hear the

herbes, s'orrés ces oisellons canter. Par aventure orrés tel parole dont mix vos iert.

— Sire, fait Aucassins, grans mercis ! Si ferai jou.

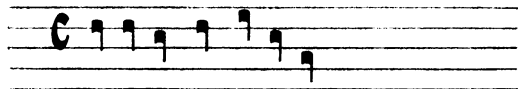
Il s'enble de la sale, s'avale les degrés, si vient en l'estable ou ses cevaus estoit. Il fait metre le sele et le frain ; il met pié en estrier si monte, et ist del castel, et erra tant qu'il vint a le forest, et cevauça tant qu'il vint a le fontaine, et trove les pastoriax au point de none ; s'avoient une cape estendue sor l'erbe, si mangoient lor pain et faisoient mout tres grant joie.

Or se cante.



21

OR s'asanlent pastouret,



Esmerés et Martinés,
Fruepins et Johanés,
Robeçons et Aubriés.

birds sing. Peradventure you shall hear such a word for which you shall be the better.'

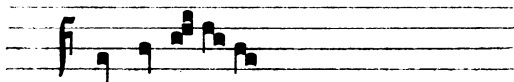
'Sir,' said Aucassin, 'gramercy! So will I do.'

He steals from the hall, and descends the stairs, and comes to the stable where his horse was. He lets put on the saddle and the bridle. He sets foot in stirrup, and mounts, and goes forth out of the castle; and he went on till he came to the forest; and he rode till he came to the spring, and finds the herdboys at the point of None: and they had spread a cloak on the grass, and were eating their bread and making very great merriment.

Here they sing.

NOW the herdboys gathered in: 21
 Young Esmè and young Martin,
 Fruelin and Johnny-kin,
 Young Aubrey and young Robin.

Li uns dist :—Bel conpaignet,
 Dix ait Aucasinet,
 Voire, a foi ! le bel vallet ;
 Et le mescine au (cors) corset,
 Qui avoit le poil blondet,
 Cler le vis, et l'oeul vairet ;
 Ki nos dona denerés,
 Dont acatrons gastelés,
 Gaines et coutelés,
 Flausteles et cornés,
 Maqueles et pipés.



Dix le ga - ris - se !

Or dient et content et fabloient.

- 22 **Q**UANT Aucassins oi les pastoriax, si li sovint
 de Nicolete, se tres douce amie qu'il tant
 amoit, et si se pensa qu'ele avoit la esté. Et il
 hurte le cheval des eperons, si vint as pastoriax.
 — Bel enfant, Dix vos i ait !
 — Dix vos benie ! fait cil qui fu plus enparlés
 des autres.

Quoth the one: 'Fair comrades mine,
 Pray God help young Aucassin!
 Aye, i' faith! the pretty lad!
 And the girl in bodice clad,
 Who of yellow had her hair,
 Bright her face, her eyes of vair.
 Her that did the pence bestow
 Which to buy us cakes shall go,
 Eke a sheath, and eke a knife,
 Eke a flute, and eke a fife,
 Crooks and whistlepipes moreover.
 God him recover!'

Now they say and tell and relate.

WHEN Aucassin heard the shepherd boys, he minded him of Nicolette his most sweet friend whom he loved so much; and he bethought him that she had been there. And he pricks his horse with the spurs, and came to the shepherd boys.

'Fair children, may God help you!'

'May God bless you!' said he who was more ready of speech than the others.

— Bel enfant, fait il, redites le cançon que vos disiés ore!

— Nous n'i dirons, fait cil qui plus fu enparlés des autres; dehait ore qui por vous i cantera, biax sire!

— Bel enfant, fait Aucassins, enne me conisiés vos?

— Oil, nos savions bien que vos estes Aucassins nos damoisiax, mais nos ne somes mie a vos, ains somes au conte.

— Bel enfant, si ferés, je vos en pri!

— Os por le cuer bé! fait cil. Por quoi canteroie je por vos, s'il ne me seoit? Quant il n'a si rice home en cest pais, sans le cors le conte Garin, s'il trovoit mes bués ne mes vaces ne mes brebis en ses prés n'en sen forment, qu'il fust mie tant hardis por les ex a crever, qu'il les en ossast cacier. Et por quoi canteroie je por vos, s'il ne me seoit?

— Se Dix vos ait, bel enfant, si ferés! Et tenés .x. sous que j'ai ci en une borse.

— Sire les deniers prenderons nos, mais je ne vos canterai mie, car j'en ai juré; mais je le vos conterai se vos volés.

‘Fair children,’ said he, ‘say again the song that you were saying just now!’

‘We will not say it;’ said he who was more ready of speech than the others. ‘Now sorrow be his who shall sing it for you, fair sir!’

‘Fair children,’ said Aucassin, ‘do you not know me?’

‘Yes, we knew well that you are Aucassin, our young lord; but we do not belong to you, but we belong to the Count.’

‘Fair children! you will do so, I pray you!’

‘Hear, by Gog’s heart!’ said he. ‘Why should I sing for you, an it suited me not? Since there is not so rich a man in this country, —saving Count Garin’s self—if he found my oxen or my cows or my sheep in his meadows or in his wheat, that he would be so venturesome for to have his eyes put out as to dare to chase them from it. And why should I sing for you, an it suited me not?’

‘So God help you, fair children, you will do so! And take ten sous which I have here in a purse!’

‘Sir, the pence will we take, but I will not sing to you, for I have sworn it. But I will tell it to you, if you will.’

— De par Diu ! fait Aucassins. Encor aim je mix conter que nient.

— Sire, nos estiens orains ci, entre prime et tierce, si mangiens no pain a ceste fontaine, ausi con nos faisons ore ; et une pucele vint ci, li plus bele riens du monde, si que nos quidames que ce fust une fée, et que tos cis bos en esclarci. Si nos dona tant del sien, que nos li eumes en covent, se vos veniés ci, nos vos desisiens que vos alissiés cacier en ceste forest ; qu'il i a une beste que, se vos le poiés prendre, vos n'en donriés mie .i. des membres por .v^c. mars d'argent, ne por nul avoir ; car li beste a tel mecine que, se vos le poés prendre, vos serés garis de vo mehaig ; et dedens .iii. jors le vos covient avoir prisse, et se vos ne l'avés prise, jamais ne le verrés. Or le caciés se vos volés, et se vos volés si le laisciés, car je m'en sui bien acuités vers li.

— Bel enfant, fait Aucassins, assés en avés dit, et Dix le me laist trover !

‘I God’s name!’ said Aucassin; ‘I had liefer have it told than nothing.’

‘Sir, we were here just now, between Prime and Tierce, and were eating our bread at this spring, even as we are doing now. And a maiden came here, the most beautiful thing in the world, so that we deemed it was a fay, and all the wood lightened with her. And she gave us of that was hers so much that we had it in covenant with her, if you came here, we would tell you that you should go a-hunting in this forest; since there is a beast there which, if you could catch it, you would not give one of its limbs for five hundred marks of silver, nor for any wealth. For the beast has such a medicine that if you can catch it you will be cured of your hurt. And within three days must you have caught it, and, if you have not caught it, never more will you see it. Now hunt it as you will, or as you will leave it; for I have well acquitted myself towards her.’

‘Fair children,’ said Aucassin, ‘enough have you said; and God grant me to find it!’

Or se cante.

28

AUCASSINS o-i les mos



De s'amie o le gent cors ;
 Mout li entrerent el cors.
 Des pastoriax se part tost,
 Si entra el parfont bos.
 Li destriers li anble tost,
 Bien l'enporte les galos.
 Or parla, s'a dit trois mos :
 — Nicolete o le gent cors,
 Por vos sui venus en bos ;
 Je ne caç ne cerf ne porc,
 Mais por vos siu les esclos.
 Vo vair oiel et vos gens cors,
 Vos biax ris et vos dox mos
 Ont men cuer navré a mort.
 Se Dix plaist le Pere fort,

Here they sing.

AUCASSIN the words did hear 23
Of his lithe-limbed lady dear ;
Deep they pierced him to the quick ;
From the herds he parted quick,
Struck into the greenwood thick.
Quickly stepped his gallant steed,
Bore him fairly off full speed.
Then he spake—three words he said :
‘ Nicolette, O lithe-limbed maid !
For your sake I thrid the glade !
Stag nor boar I now pursue,
But the sleuth I track for you !
Your bright eyes and body lithe,
Your sweet words and laugh so blithe,
Wounded have my heart to death.
So God, the strong Father, will,

G

Je vous reverai encor,



Suer, douce a-mi-e !

Or dient et content et fabloient.

- 24 **A**UCASSINS ala par le forest de voie en voie,
 et li destriers l'enporta grant aleure. Ne
 quidiés mie que les ronces et les espines l'esper-
 naiscent ! Nenil nient ; ains li desronpent ses dras
 qu'a painnes peust on nouer desus el plus entier,
 et que li sans li isci des bras et des costés et des
 ganbes en .xl. lius u en .xxx., qu'après le vallet
 peust on suir le trace du sanc qui caoit sor l'erbe.
 Mais il pensa tant a Nicolete sa douce amie
 qu'il ne sentoit ne mal ne dolor ; et ala tote jor
 parmi le forest si faitement que onques n'oi
 noveles de li. Et quant il vit que li vespres
 aproçoit, si comença a plorer por çou qu'il ne
 le trovoit. Tote une viés voie herbeuse cevau-
 coit ; s'esgarda devant lui enmi le voie, si vit un
 vallet tel con je vos dirai. Grans estoit et mer-

I shall look upon you still,
Sister, sweet friend !'

Now they say and tell and relate.

AUCASSIN went through the forest from way 24 to way, and his good steed bore him on a great pace. Think not that the briars and thorns spared him ! Not a whit ! But they tore his clothes, so that one could hardly have knotted over at the soundest, and so that the blood flowed from his arms and from his sides and from his legs in forty places or thirty ; so that, after the boy, one could have followed the track of the blood that fell upon the grass. But he thought so much on Nicolette, his sweet friend, that he felt neither hurt nor pain ; and he went all day through the forest, in such wise that never heard he news of her. And, when he saw that the evening was drawing on, he began to weep because he found her not.

Along an old grassy way he was riding, and he looked before him amid the way, and saw a boy such as I will tell you. Tall was he

vellex et lais et hidex. Il avoit une grande hure plus noire q'une carbouclée, et avoit plus de planne paume entre .ii. ex, et avoit unes grandes joes, et un grandisme nés plat, et unes grans narines lées, et unes grosses levres plus rouges d'une carbounée, et uns grans dens gaunes et lais; et estoit cauciés d'uns housiax et d'uns sollers de buef fretés de tille dusque deseure le genol; et estoit afulés d'une cape a .ii. envers; si estoit apoiés sor une grande maque. Aucassins s'enbati sor lui, s'eut grant paor quant il le sorvit.

— Biax frere, Dix t'i ait!

— Dix vos benie! fait cil.

— Se Dix t'ait, que fais tu ilec?

— A vos que monte? fait cil.

— Nient, fait Aucassins; je nel vos demant se por bien non.

— Mais por quoi plourés vos, fait cil, et faites si fait duel? Certes, se j'estoie ausi rices hom que vos estes, tos li mons ne me feroit mie plorer.

— Ba! me connessiés vos? fait Aucassins.

— Oje, je sai bien que vos estes Aucassins li fix le conte; et se vos me dites por quoi vos plorés, je vos dirai que je faç ci.

and wonderful and ugly and hideous. He had a great shock head blacker than a coal, and had more than a full palm-breadth between his two eyes ; and he had great cheeks, and an immense flat nose, and great wide nostrils, and thick lips redder than a broiled steak; and great teeth yellow and ugly ; and he was shod in leggings and shoes of ox-hide, laced with bast as far as above the knee ; and he was wrapped in a cloak with two wrong sides, and was leaning on a great club. Aucassin sprang towards him, and had great fear when he considered him.

‘Fair brother, may God help thee !’

‘May God bless you !’ said he.

‘So God help thee, what doest thou there?’

‘What matters it to you?’ said he.

‘Nothing ;’ said Aucassin ; ‘I ask you not save for good.’

‘But for what are you weeping,’ said he, ‘and making such sorrow? Certès, if I were as rich a man as you are, all the world would not make me weep !’

‘Bah ! Do you know me?’ said Aucassin.

‘Yes. I know well that you are Aucassin the son of the Count ; and if you tell me for what you are weeping I will tell you what I am doing here.’

— Certes, fait Aucassins, je le vos dirai molt volentiers. Je vig hui matin cacier en ceste forest, s'avoie un blanc levrer, le plus bel del siecle, si l'ai perdu ; por ce pleur jou.

— Os ! fait cil, por le cuer que cil sires eut en sen ventre ! Que vos plorastes por un cien puant ! Mal dehait ait qui jamais vos prisera, quant il n'a si rice home en ceste terre, se vos peres l'en mandoit .x. u .xv. u .xx. qu'il ne les eust trop volentiers [donés], et s'en esteroit trop liés. Mais je doi plorer et dol faire.

— Et tu de quoi, frere ?

— Sire, je le vous dirai. J'estoie liués a un rice vilain, si caçoie se carue ; .iiii. bués i avoit. Or a .iii. jors qu'il m'avint une grande malaventure, que je perdi li mellor de mes bués, Roget, le mellor de me carue, si le vois querant. Si ne mengai ne ne buc .iii. jors a passés ; si n'os aler a le vile, c'on me metroit en prison, que je ne l'ai de quoi saure. De tot l'avoir du monde n'ai je plus vaillant que vos veés sor le cors de mi. Une lasse mere avoie, si n'avoit plus vail-

dryan

‘Certès,’ said Aucassin, ‘I will tell you right willingly. I came this morning to hunt in this forest ; and I had a white greyhound, the most beautiful in the world, and I have lost it ; for this am I weeping.’

‘Hear !’ said he, ‘by the heart the Lord had in His body ! That you wept for a stinking dog ! Foul sorrow be his who ever again shall esteem you ! Since there is no such rich man in this land, if your father demanded of him ten, or fifteen, or twenty, he would not have given them too willingly, and be too glad. But I should weep and make sorrow.’

‘And thou for what, brother ?’

‘Sir, I will tell you. I was hired to a rich villein, and drove his plough—four oxen there were. It is now three days since there befell me a great misadventure, that I lost the best of my oxen, Roget, the best of my team ; and I am going in search of it. And I have neither eaten nor drunk these three days past ; and I dare not go to the town, as they would put me in prison, since I have not wherewith to pay for it. Of all the wealth in the world have I nothing more worth than you see on the body of me. A wretched mother had I, and she had nothing

lant que une keutisele, si li a on sacie de desous le dos, si gist a pur l'estrain ; si m'en poise assés plus que de mi. Car avoires va et vient ; se j'ai or perdu, je gaaignerai une autre fois, si sorrai mon buef quant je porrai ; ne ja por çou n'en plouera. Et vos plorastes por un cien de longaigne ! Mal dehait ait qui jamais vos prisera !

— Certes tu es de bon confort, biax frere ; que benois soies tu ! Et que valoit tes bués ?

— Sire, .xx. sous m'en demande on ; je n'en puis mie abatre une seule maaille.

— Or tien, fait Aucassins, .xx. que j'ai ci en me borse, si sol ten buef !

— Sire, fait il, grans mercis ! Et Dix vos laist trover ce que vos querés !

Il se part de lui ; Aucassins si cevauce. La nuis fu bele et quoie, et il erra tant qu'il vint [a la voie u li set cemin aforkent,] si [esgarda devant lui si vit le loge que] Nicolete [avoit faite, et le loge estoit forrée] defors et dedens et par deseure et devant de flors, et estoit si bele que

more worth than a mattress, and they have dragged it from under her back, and she lies on the pure straw; and this troubles me a deal more than for myself. For wealth comes and goes; if I have lost now I shall gain another time, and I shall pay for my ox when I can; nor ever for this will I weep. And you wept for a dog of the dunghill! Foul sorrow be his who ever again shall esteem you!

‘Certès, thou art of good comfort, fair brother! Blessed be thou! And what was worth thine ox?’

‘Sir, twenty sous do they ask me for it; I cannot abate a single farthing.’

‘Now take,’ said Aucassin, ‘twenty which I have here in my purse, and pay for thine ox!’

‘Sir,’ said he, ‘Gramercy! And may God grant you to find that which you seek!’

He takes his leave of him; and Aucassin rides on. The night was fine and still; and he went on till he came to the place where the seven roads fork, and he looked before him, and saw the lodge which Nicolette had made; and the lodge was lined within and without and above and before with flowers, and was so

plus ne pooit estre. Quant Aucassins le perçut, si s'aresta tot a un fais, et li rais de le lune feroit ens.

— E Dix ! fait Aucassins, ci fu Nicolette me douce amie, et ce fist ele a ses beles mains. Por le douçour de li et por s'amor me descenderai je ore ci, et m'i reposerai anuit mais.

Il mist le pié fors de l'estrier por descendre, et li cevaus fu grans et haus. Il pensa tant a Nicolette se tres douce amie, qu'il cai si durement sor une pierre que l'espaulle li vola hors du liu. Il se senti molt blecié, mais il s'efforça tant au mix qu'il peut, et ataca son cheval a l'autre main a une espine ; si se torna sor costé, tant qu'il vint tos souvins en le loge. Et il garda parmi un trau de le loge, si vit les estoiles el ciel, s'en i vit une plus clere des autres, si conmença a dire :

pretty that prettier it could not be. When Aucassin perceived it, he stopped all in a moment; and the light of the moon smote within it.

‘Ah, Heaven!’ said Aucassin, ‘Here has been Nicolette, my sweet friend; and this did she make with her beautiful hands! For the sweetness of her, and for her love, I will alight now here, and will rest me there this night through.’

He put his foot out of the stirrup to alight; and the horse was big and high. He thought so much on Nicolette, his most sweet friend, that he fell so hard upon a stone that his shoulder flew out of its place. He felt him much hurt; but he bestirred him the best he could, and tied his horse up with his other hand to a thorn; and he turned him over on his side, so that he came all on his back into the lodge. And he looked through a chink in the lodge, and saw the stars in the sky; and he saw one there brighter than the others, and he began to say :

Or se cante.

25

— ESTOILE-TE, je te voi,

Que la lune trait a soi;
 Nicolette est avec toi,
 M'amiete o le blont poil.
 Je quid que Dix le veut avoir
 Por la *lumiere* de *soir*.

Que que fust du recaoir,
 Que fuisse lassus o toi!
 Ja te baiseroie estroit.
 Se j'estoie fix a roi,
 S'afferriés vos bien a moi,

Suer, douce a-mi-e!

Here they sing.

A 'LITTLE star, I see thee there, 25
That the moon draws close to her!
Nicolette is with thee there,
My love of the yellow hair.
God, I trow, wants her in Heaven,
To become the lamp of even.
.
.
.
Whatsoe'er the fall might be,
Would I were aloft with thee!
Straitly I would kiss thee there.
Though a monarch's son I were,
Yet would you befit me fair,
Sister, sweet friend!'

Or dient et content et fabloient.

²⁶ QUANT Nicolette oi Aucassin, ele vint a lui, car ele n'estoit mie lonc. Ele entra en la loge, si li jeta ses bras au col, si le baisa et acola.

— Biax doux amis, bien soiés vos trovés !

— Et vos, bele douce amie, soiés li bien trovée !

Il s'entrebaissent et acolent, si fu la joie bele.

— Ha ! douce amie, fait Aucassins, j'estoie ore molt bleciés en m'espaulle, et or ne senc ne mal ne dolor puis que je vos ai !

Ele le portasta et trova qu'il avoit l'espaulle hors du liu. Ele le mania tant a ses blances mains et porsaca, si con Dix le vaut, qui les amans ainme, qu'ele revint a liu. Et puis si prist des flors et de l'erbe fresce et des fuelles verdes, si le loia sus au pan de sa cemisse, et il fu tox garis.

— Aucassins, fait ele, biaux dox amis, prendés conseil que vous ferés ! Se vos peres fait demain cerquier ceste forest, et on me trouve, que que de vous aviegne, on m'ocira.

— Certes, bele douce amie, j'en esteroie

Now they say and tell and relate.

H WHEN Nicolette heard Aucassin she came 26 to him, for she was not far. She came into the bower, and threw her arms round his neck, and kissed and caressed him.

‘Fair sweet friend, well be you met!’

‘And you, fair sweet friend, be you the well met!’

They kissed and caressed each other, and their joy was beautiful.

‘Ah, sweet friend!’ said Aucassin, ‘I was but now sore hurt in my shoulder; and now I feel neither hurt nor pain since I have you!’

She felt about him, and found that he had his shoulder out of place. She plied it so with her white hands, and achieved (as God willed, who loveth lovers), that it came again into place. And then she took flowers and fresh grass and green leaves, and bound them on with the lappet of her smock, and he was quite healed.

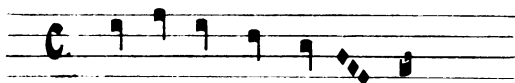
‘Aucassin,’ said she, ‘fair sweet friend, take counsel what you will do! If your father lets search this forest to-morrow, and they find me—whatever may become of you, they will kill me!’

‘Certès, fair sweet friend, I should be much

molt dolans ! Mais se je puis, il ne vos tenront ja.

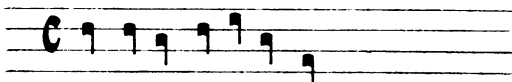
Il monta sor son ceval, et prent s'amie devant lui, baisant et acolant ; si se metent as plains cans.

Or se cante.



27

A UCASSINS li biax, li blons,



Li gentix, li a-mor-ous,
 Est issus del gaut parfont,
 Entre ses bras ses amors
 Devant lui sor son arçon.
 Les ex li baise et le front,
 Et le bouce et le menton.
 Ele l'a mis a raison :
 — Aucassins, biax amis dox,
 En quel tere en irons nous ?
 — Douce amie, que sai jou ?
 Moi ne caut u nous aillons,
 En forest u en destor,
 Mais que je soie avec vous !

grieved at that ! But, an I be able, they shall never have hold of you !'

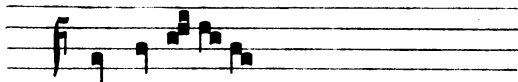
He mounted on his horse, and takes his love in front of him, kissing and caressing her ; and they set out into the open fields.

Here they sing.

AUCASSIN the boon, the blond, 27
 High-born youth and lover fond,
 Rode from out the deep forest ;
 In his arms his love he pressed,
 'Fore him on the saddle-bow :
 Kisses her on eyes and brow,
 On her mouth and on her chin.
 Then to him did she begin :
 'Aucassin, fair lover sweet,
 To what land are we to fleet ?'
 'Sweet my sweetheart, what know I ?
 Nought to me 'tis where we fly,
 In greenwood or utter way
 So I am with you alway !'

H

Passent les vaus et les mons
 Et les viles et les bors ;
 A la mer vinrent au jor,
 Si descendent u sablon,



Lés le ri-va-ge.

Or dient et content et fabloient.

- 28 AUCASSINS fu descendus entre lui et s'amie,
 si con vous avés oi et entendu. Il tint son
 ceval par le resne et s'amie par le main, si
 commencent aler selonc le rive.
 . . . Il les acena, et il vinrent a lui ; si fist
 tant vers aus qu'il le missent en lor nef. Et
 quant il furent en haute mer, une tormente
 leva grande et merveilleuse qui les mena de tere
 en tere, tant qu'il ariverent en une tere estragne,
 et entrèrent el port du castel de Torelore. Puis
 demanderent qués terre c'estoit ; et on lor dist
 que c'estoit le terre le roi de Torelore. Puis
 demanda quex hon c'estoit, ne s'il avoit gerre ;
 et on li dist :

— Oil, grande.

Il prent congié as marceans, et cil le con-

So they pass by dale and down,
 By the burgh and by the town,
 At daybreak the sea did reach,
 And alighted on the beach
 'Longside the strand.

Now they say and tell and relate.

AUCASSIN had alighted, he and his love 28
 together, as you have hearkened and heard.
 He held his horse by the bridle and his love
 by the hand, and they begin to go along the
 shore. [And Aucassin descried some merchants
 sailing near the shore.] He beckoned to them
 and they came to him; and he dealt with
 them so that they took him in their ship. L
 And when they were on the high sea a storm
 arose, great and wonderful, which carried them
 from land to land, till they arrived at a foreign
 land, and entered the port of the castle of
 Torelore. Then they asked what land it was;
 and they told them that it was the land of the
 king of Torelore. Then he asked, What man
 was he, and if he had war? And they told him:
 'Yes, great.'

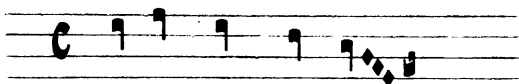
He takes leave of the merchants, and they

manderent a Diu. Il monte sor son ceval,
s'espée çainte, s'amie devant lui, et erra tant
qu'il vint el castel. Il demande u li rois estoit,
et on li dist qu'il gissoit d'enfent.

— Et u est dont se fenme ?

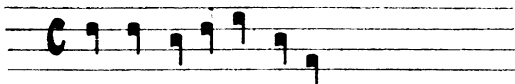
Et on li dist qu'ele est en l'ost, et si i avoit
mené tox ciax du pais. Et Aucassins l'oi, si li
vint a grant mervelle; et vint au palais et
descendi entre lui et s'amie; et ele tint son
ceval, et il monta u palais, l'espée çainte, et
erra tant qu'il vint en le canbre u li rois gissoit.

Or se cante.



29

EN le canbre entre Aucassins,



Li cortois et li gentis ;
Il est venus dusque au lit,
Alec u li rois se gist ;

commended him to God. He mounts his horse, his sword girt, and his love before him, and went on till he came to the castle. He asks where the king was, and they told him that he lay in child-bed:

‘And where then is his wife?’

And they told him that she is with the army, and had taken thither all those of the country. And Aucassin heard it, and he thought it very wonderful; and he came to the palace, and alighted, he and his love together. And she held his horse, and he went up to the palace, his sword girt; and went on till he came to the room where the king lay a-bed.

Here they sing.

AUCASSIN the room ent’red,
 He the courteous, the high-bred,
 And went right up to the bed,
 On the which the king was laid.

29

Right in front of him he stayed,
 And so spake—hear what he said :
 ‘Go to! fool! What dost thou there?’
 Quoth the king: ‘A son I bear.
 Soon as is my month fulfilled,
 And I am quite whole and healed,
 Then shall I the mass go hear,
 As my ancestor did ere,
 And my great war to maintain
 ’Gainst mine enemies again.
 I’ll leave it not!’

Now they say and tell and relate.

WHEN Aucassin heard the king speak thus, 30
 he took all the clothes which were on him,
 and flung them down the room. He saw
 behind him a stick. He took it, and turns
 and strikes him; and beat him so that he was
 like to have killed him.

‘Ah, fair sir!’ said the king, ‘what do you
 demand of me? Have you your wits distraught,
 you who beat me in my own house?’

— Par le cuer Diu ! fait Aucassins, malvais
fix a putain, je vos ocirai se vos ne m'afiés
que jamais hom en vo tere d'enfant ne gerra !

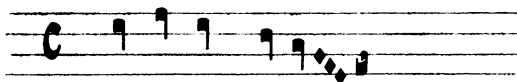
Il li afie ; et quant il li ot afié :

— Sire, fait Aucassins, or me menés la u
vostre fenme est en l'ost !

— Sire, volentiers, fait li rois.

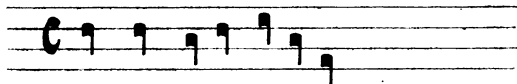
Il monte sor un cheval, et Aucassins monte
or le sien, et Nicolette remest es canbres la
roine. Et li rois et Aucassins cevaucierent
tant qu'il vinrent la u la roine estoit, et tro-
verent la bataille de pomes de bos waumonnés
et d'ueus et de frés fromages. Et Aucassins
les commença a regarder, se s'en esmervella molt
durement.

Or se cante.



31

AUCASSINS est a-rest-és



Sor son arçon acoutés,

'By God's heart,' said Aucassin, 'you whore-son knave, I will kill you if you do not pledge me that never more shall any man in your land lie in child-bed !'

He pledges him ; and when he had pledged him,

'Sir,' said Aucassin, 'now take me where your wife is with the army !'

'Sir, willingly !' said the king.

He mounts a horse, and Aucassin mounts his ; and Nicolette remained in the queen's chambers. And the king and Aucassin rode till they came where the queen was ; and they found the battle of roasted crab-apples, and eggs, and fresh cheeses. And Aucassin began to regard them ; and he wondered very hard.

Here they sing.

AUCASSIN has stayed him so, 31
Elbow-propped on saddle-bow,

Si coumence a regarder
 Ce plenier estor canpel.
 Il avoient aportés
 Des fromages frés assés,
 Et puns de bos waumonés,
 Et grans canpegneus canpés.
 Cil qui mix torble les gués
 Est li plus sire clamés.
 Aucassins, li prex, li ber,
 Les coumence a regarder,



S'en prist a ri-re.

Or dient et content et flabent.

32 QUANT Aucassins vit cele merveille, si vint
 au roi si l'apele :

- Sire, fait Aucassins, sont ce ci vostre anemi?
- Oil, sire, fait li rois.
- Et vourriés vos que je vos en venjasse ?
- Oje, fait il, volentiers.

Et Aucassins met le main a l'espée, si se
 lance enmi ax, si commence a ferir a destre et

And began a-gazing at
 This tremendous pitched combat.
 They had brought with them thereto
 Store of cheeses enow new,
 Wild crab-apples roasted through,
 And of great field-mushrooms too.
 He who best disturbs the fords
 Is proclaimed the chief of lords.
 Aucassin, the gallant knight,
 'Gan a-gazing at the sight,
 And fell a-laughing.

Now they say and tell and relate.

WHEN Aucassin saw this wonder, he came 82
 to the king and accosts him :—

'Sir,' said Aucassin, 'are these your enemies?'

'Yes, sir,' said the king.

'And would you that I should avenge you
 of them?'

'Yes,' said he, 'willingly.'

And Aucassin puts his hand to his sword,
 and dashes in among them, and begins to strike

a senestre, et s'en ocit molt. Et quant li rois vit qu'il les ocioit, il le prent par le frain et dist :

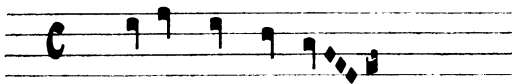
— Ha ! biax sire, ne les ociés mi si faitement !

— Comment, fait Aucassins, en volés vos que je vos venge ?

— Sire, dist li rois, trop en avés vos fait. Il n'est mie costume que nos entrocions li uns l'autre.

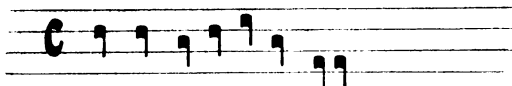
Cil torment en fuies ; et li rois et Aucassins s'en repairent au castel de Torelore. Et les gens del pais dient au roi qu'il cast Aucassin(s) fors de sa tere, et si detiegne Nicolete aveuc son fil, qu'ele sanbloit bien fenme de haut lignage. Et Nicolete l'oi, si n'en fu mie lie, si commenca a dire :

Or se cante.



88

— SIRE rois de To-re-lo-re,



Ce dist la bele Nichole,

to right and to left, and kills many of them. And when the king saw that he was killing them he takes him by the bridle, and said,

‘Ah, fair sir ! Do not kill them so !’

‘How’ said Aucassin, ‘do you wish that I should avenge you ?’

‘Sir,’ said the king, ‘too much have you done it ! It is not custom for us to kill one another.’

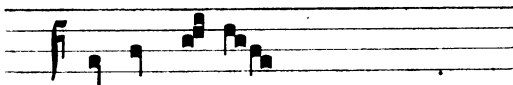
These turn to flight ; and the king and Aucassin return to the Castle of Torelore. And the people of the country tell the king to drive Aucassin out of his land, and keep Nicolette with his son, since she seemed in sooth a lady of high degree. And Nicolette heard it, and she was not glad at it ; and she began to say,

Here they sing.

‘MY lord king of Torelore !’
Spake fair Nicolette therefore,

33

Vostre gens me tient por fole.
 Quant mes dox amis m'acole,
 Et il me sent grasse et mole,
 Dont sui jou a tele escole,
 Baus, ne tresce, ne carole,
 Harpe, gigne, ne viole,
 Ne deduis de la nimpole



N'i vauroit mi-e.

Or dient et content et flaboient.

- 34 **A**UCASSINS fu el castel de Torelore, et Nicolete s'amie, a grant aise et a grant deduit, car il avoit avec lui Nicolete sa douce amie que tant amoit. En ço qu'il estoit en tel aisse et en tel deduit, et uns estores de Sarasins vinrent par mer, s'asalirent au castel, si le prissent par force. Il prissent l'avoir, s'en menerent caitis et kaitives. Il prissent Nicolete et Aucassin, et si loierent Aucassin les mains et les piés, et si le jeterent en une nef et Nicolete en une autre. Si leva une tormente

'Fool 'tis your folk take me for!
 When my sweet friend clasps me round,
 And he finds me soft and sound,
 Then am I at such a school,
 Ball nor dance nor gay carole,
 Harp nor viol nor cithole,
 Nor the pleasures of *nimpole*,
 Were ought beside it!'

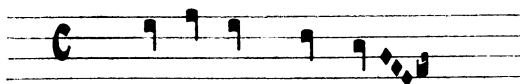
Now they say and tell and relate.

AUCASSIN was at the Castle of Torelore, and ³⁴

Nicolette his love, in great content and in
 great delight, for he had with him Nicolette,
 his sweet friend whom he loved so much.
 While he was in such content and in such
 delight, a fleet of Saracens came by sea and
 attacked the Castle and took it by storm.
 They took the goods, and led away men-captives
 and women-captives. They took Nicolette
 and Aucassin, and bound Aucassin hand and
 foot and threw him into a ship, and Nicolette
 into another. And there arose a storm at sea

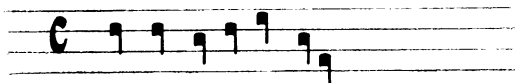
par mer que les espartist. Li nés u Aucassins estoit ala tant par mer waucrant qu'ele ariva au castel de Biaucaire ; et les gens du pais cururent au lagan, si troverent Aucassin, si le reconurent. Quant cil de Biaucaire virent lor damoisel, s'en fisent grant joie ; car Aucassins avoit bien més u castel de Torelore trois ans, et ses peres et se mere estoient mort. Il le menerent u castel de Biaucaire, si devinrent tot si home ; si tint se tere en pais.

Or se cante.



35

AUCASSINS s'en est a-lés



A Biaucaire sa ci-té ;
 Le pais et le regné
 Tint trestout en quiteé.
 Jure Diu de Maisté,
 Qu'il li poise plus assés
 De Nicholette au vis cler,

such that it parted them. The ship in which Aucassin was went drifting over the sea till it arrived at the Castle of Beaucaire. And the people of the country ran to the wrecking, and found Aucassin, and recognised him. When those of Beaucaire saw their young lord, they made great joy of him ; for Aucassin had stayed at the Castle of Torelore full three years, and his father and his mother were dead. They brought him to the Castle of Beaucaire, and all became his men. And he held his land in peace.

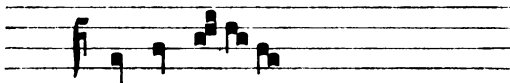
Here they sing.

AUCASSIN did thus repair 85
 To his city of Beaucaire ;
 All the kingdom and countrie
 Holds throughout full peacefully.
 Swears he by God's majesty,
 Sorcer far doth he regret
 The bright-favoured Nicolette

I

Que de tot sen parenté,
S'il estoit a fin alés.

— Douce amie o le vis cler,
Or ne vous sai u quester.
Ainc Diu ne fist ce regné,
Ne par terre ne par mer
Si t'i quidoie trover,



Ne t'i que-sis-ce !

Or dient et content et fabloient.

- 86 **O**R lairons d'Aucassin, si dirons de Nicolete.
La nés u Nicolete estoit [estoit] le roi de
Cartage, et cil estoit ses peres, et si avoit .xii.
frere[s] tox princes u rois. Quant il virent
Nicolete si bele, se li porterent molt grant
honor, et fisent feste de li ; et molt li de-
manderent qui ele estoit, car molt sanbloit bien
gentix fenme et de haut [lignage]. Mais ele
ne lor sot a dire qui ele estoit ; car ele fu
preée petis enfes. Il nagierent tant qu'il
ariverent desox le cité de Cartage ; et quant

Than his kinsfolk every one,
 Though they all were dead and gone.
 'Sweet, my sweetheart, bright of face,
 You I wot not where to trace!
 God did make that kingdom ne'er,
 Overland or outremer,
 If I thought to find thee there,
 I'd not there seek thee!'

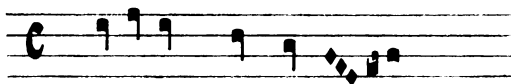
Now they say and tell and relate.

NOW we will leave off about Aucassin, and ³⁶
 tell of Nicolette. The ship, in which
 Nicolette was, was the king of Carthage's, and
 he was her father, and she had twelve brothers,
 all princes or kings. When they saw Nicolette
 so beautiful, they did her very great honour, and
 made rejoicing over her; and much they
 questioned of her who she was; for in sooth
 she seemed a very noble lady and of high
 degree. But she could not tell them who she
 was; for she was carried off as a little child.

They sailed till they came under the city of
 Carthage. And when Nicolette saw the walls

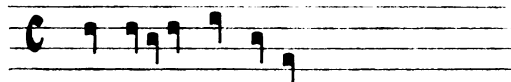
Nicolette vit les murs del castel et le pais, ele se reconut qu'ele i avoit esté norie, et preée petis enfes ; mais ele ne fu mie si petis enfes que ne seust bien qu'ele avoit esté fille au roi de Cartage, et qu'ele avoit esté norie en le cité.

Or se cante.



37

NICHOLE, li preus, li sage,



Est a-ri-vée a ri-va-ge ;
 Voit les murs et les astages,
 Et les palais et les sales ;
 Dont si s'est clamée lasse :
 — Tant mar fui de haut parage,
 Ne fille au roi de Cartage,
 Ne cousine l'amuaifle !
 Ci me mainnent gent sauvages.
 Aucassin, gentix et sages,
 Frans damoisiaux honorables,

of the castle, and the country, she recognised that she had been brought up there, and carried off as a little child ; but she was not such a little child that she did not know well that she had been daughter to the king of Carthage, and that she had been brought up in the city.

Here they sing.

NICOLETTE, the brave, the wise, 37
 Happily in haven lies;
 Sees the wharves, the city walls,
 And the palaces and halls;
 Then she cries, 'Alas! ah me!
 Woe is me my high degree!
 King's daughter of Carthagen,
 To the Amiral akin!
 Here me holds a salvage horde!
 Aucassin, my gentle lord,
 Wise and worshipful and free,

Your sweet love constraineth me,
 Calleth me and troubleth me!
 Grant me God the Heavenly
 Yet to hold you in embrace,
 And that you should kiss my face
 And my mouth and all my cheer,
 My liege lord dear !'

Now they say and tell and relate.

WHEN the king of Carthage heard Nicolette 38
 speak thus, he threw his arms round her
 neck.

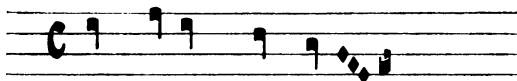
'Fair sweet friend !' said he, 'Tell me who
 you are ! Be not afraid of me !'

'Sir,' said she, 'I am daughter to the king of
 Carthage, and was carried off as a little child,
 full fifteen years ago.'

When they heard her speak thus, they knew
 well that she said truly ; and they made very
 great rejoicing over her, and brought her to the
 palace with great honour, as a king's daughter.
 A lord they wished to give her, a king of
 Paynim ; but she had no care to wed. She was

La fu bien trois jors u .iiii. Ele se porpensa par quel engien ele porroit Aucassin quere. Elequist une viele, s'aprist a vieler; tant c'on le vaut marier un jor a un roi, rice paiien; et ele s'enbla la nuit, si vint au port de mer, si se herbegaciés une povre fenme sor le rivage. Si prist une herbe, si en oinst son cief et son visage, si qu'ele fu tote noire et tainte. Et ele fist faire cote et mantel et cemisse et braies, si s'atorna a guise de jogleor. Si prist se viele, si vint a un marounier, se fist tant vers lui qu'il le mist en se nef. Il drecierent lor voile, si nagierent tant par haute mer qu'il ariverent en le terre de Provence. Et Nicolette issi fors, si prist se viele, si ala vielant par le pais tant qu'ele vint au castel de Biaucaire, la u Aucassins estoit.

Or se cante.



39

A BIAUCAIRE sous la tor



Estoit Aucassins un jor;

there full three days or four. She considered with herself by what device she might go to seek Aucassin. She procured a viol and learned to play on it ; till they wished to marry her one day to a king, a rich Paynim ; and she stole away in the night, and came to the seaport, and harboured her at the house of a poor woman on the sea-shore.

And she took a herb, and smeared her head and face with it, so that she was all black and stained. And she let make coat and cloak and shirt and breeches, and she attired herself in minstrel guise ; and she took her viol, and went to a mariner, and so dealt with him that he took her in his ship. They set their sail, and sailed over the high sea till they arrived at the land of Provence. And Nicolette went forth, and took her viol, and went playing through the country, till she came to the Castle of Beaucaire, where Aucassin was.

Here they sing.

'NEATH the tower at Beaucaire 39
Aucassin one day did fare :

La se sist sor un perron,
Entor lui si franc baron.
Voit les herbes et les flors,
S'oit canter les 'oisellons ;
Menbre li de ses amors,
De Nicholete le prox,
Qu'il ot amée tans jors ;
Dont jete souspirs et plors.
Es vous Nichole au peron,
Trait viele, trait arçon,
Or parla, dist sa raison :
— Escoutés moi, franc baron,
Cil d'aval et cil d'amont !
Plairoit vos oir un son
D'Aucassin un franc baron,
De Nicholete la prous ?
Tant durerent lor amors,
Qu'il le quist u gaut parfont
A Torelore u dongon
Les prissent paiien un jor.
D'Aucassin rien ne savons ;
Mais Nicolete la prous
Est a Cartage el donjon ;
Car ses pere l'ainme mout,
Qui sire est de cel roion.
Doner li volent baron

There he sat him on a stair,
Round him his proud barons were.
He sees weeds and flowers spring,
And he hears the song-birds sing;
Of his love he thinks anew,
Nicolette the maiden true,
Whom he'd loved so many a day;
Then to tears and sighs gives way.
Look you, Nicolette below
Draws her viol, draws her bow;
Now she speaks—her tale tells so:
 'List to me, proud lords arow,
Those aloft and those alow!
Would it please you hear me sing
Aucassin, a proud lording,
Nicolette, the maiden bold?
Long their love did last and hold
Till he sought her in the wold.
Then, at Torelore's stronghold,
Them one day took heathen men.
Nought of Aucassin we ken,
Nicolette the brave maiden
Is at Carthage the castèl,
For her father loves her well,
Who of yonder land is lord.
Husband they would her award,

Un roi de paiens felon.
 Nicolete n'en a soing,
 Car ele aime un dansellon,
 Qui Aucassins avoit non.
 Bien jure Diu et son [non],
 Ja ne prendera baron,
 S'ele n'a son ameor,



Que tant de-si-re.

Or dient et content et fabloient.

40 **Q**UANT Aucassins oi ensi parler Nicolete, il
 fu molt liés ; si le traist d'une part, se li
 demanda :

— Biax dous amis, fait Aucassins, savés vos
 nient de cele Nicolete dont vos avés ci canté ?

— Sire, oje ; j'en sai con de le plus france
 creature et de le plus gentil et de le plus sage
 qui onques fust née. Si est fille au roi de
 Cartage, qui le prist la u Aucassins fu pris, si
 le mena en le cité de Cartage, tant qu'il seut
 bien que c'estoit se fille ; si en fist molt grant

Felon king of heathenesse.
 Nicolette cares not for this,
 For she loves a lording lad,
 Aucassin to name he had.
 By God and His Name she vows,
 Never lord will she espouse,
 If she have not her true love
 She's so fain of.

Now they say and tell and relate.

WHEN Aucassin heard Nicolette speak thus, 40
 he was very glad, and he took her on one
 side, and asked her,

'Fair sweet comrade,' said Aucassin, 'know
 you ought of this Nicolette, of whom you have
 sung here?

'Sir, yes! I know of her as the noblest
 creature and the gentlest and the wisest that ever
 was born. And she is daughter to the king of
 Carthage, who took her when Aucassin was taken,
 and carried her to the city of Carthage, till
 he knew surely that it was his daughter, and
 made very great rejoicing over her. And every

feste. Si li veut on doner cascun jor baron .i. des plus haus rois de tote Espagne. Mais ele se lairoit ançois pendre u ardoir qu'ele en presist nul, tant fust rices.

— Ha ! biax dox amis, fait li quens Aucassins, se vous volliés raler en cele terre, se li dississciés qu'ele venist a mi parler, je vos donroie de mon avoir tant con vos en oseriés demander ne prendre. Et saciés que por l'amor de li ne voul je prendre fenme, tant soit de haut parage, ains l'atenc, ne ja n'arai fenme se li non. Et se je le seusce u trover, je ne l'eusce ore mie a quere.

— Sire, fait ele, se vos çou faissiés, je l'iroie quere, por vos et por li que je molt aim.

Il li afie, et puis se li fait doner .xx. livres. Ele se part de lui, et il pleure por le douçor de Nicolete. Et quant ele le voit plorer :

— Sire, fait ele, ne vos esmaiés pas ; que dusqu'a pou le vos arai en ceste vile amenée, se que vos le verrés.

Et quant Aucassins l'oi, si en fu molt liés. Et ele se part de lui, si traist en le vile a le maison le viscontesse, car li visquens ses parrins

day they wish to give her for lord one of the highest kings in all Spain. But she would rather let herself be hanged or drowned than she would take any of them, were he ever so rich.'

'Ah, fair sweet comrade!' said the Count Aucassin, 'if you would go back to that land, and would tell her to come and speak to me, I would give you of my wealth as much as you should dare ask or take. And know that for the love of her will I take no wife, be she of ever so high degree, but I wait for her; nor will I ever have any wife save her. And had I known where to find her I should not now have to seek her.'

'Sir,' said she, 'if you would do this, I would go to seek her, for your sake, and for hers, whom I love much.'

He pledges her; and then he lets give her twenty pounds. She takes her leave of him; and he weeps for the sweetness of Nicolette. And when she sees him weeping,

'Sir,' said she, 'be not afraid! Since within a little while I shall have brought her to you in this town, so that you shall see her.'

And when Aucassin heard it he was very glad. And she takes her leave of him, and goes into the town to the house of the Viscountess;

estoit mors. Ele s'erberga la, si parla a li tant qu'ele li gehi son afaire, et que le viscontesse le recounut, et seut bien que c'estoit Nicolete, et qu'ele l'avoit norrie. Si le fist laver et baignier et sejourner .viii. jors tous plains. Si prist une herbe qui avoit non Esclaire, si s'en oinst, si fu aussi bele qu'ele avoit onques esté a nul jor. Se se vesti de rices dras de soie, dont la dame avoit assés, si s'assist en le canbre sor une cueute pointe de drap de soie ; si apela la dame, et li dist qu'ele alast por Aucassin son ami. Et ele si fist. Et quant ele vint u palais, si trova Aucassin qui ploroit et regretoit Nicolete s'amie, por çou qu'ele demouroit tant. Et la dame l'apela, si li dist :

— Aucassins, or ne vos dementés plus, mais venés ent aveuques mi, et je vos mosterai la riens el mont que vos amés plus ; car c'est Nicolete vo duce amie, qui de longues terres vos est venue quere.

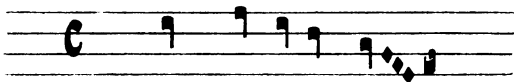
Et Aucassins fu liés.

for the Viscount her godfather was dead. She harboured her there, and spoke to her, till she confessed her matter to her ; and the Viscountess recognised her, and knew surely that it was Nicolette, and that she had brought her up. And she made her be washed and bathed, and sojourn there a full eight days. And she took a plant which was called *Esclaire*, and anoints herself with it, and she was as beautiful as she had ever been at any time. And she clad herself in rich silk stuffs, of which the lady had plenty, and she sat her down in the room on a quilted coverlet of cloth of silk, and called the lady, and told her to go for Aucassin her friend. And she did so. And when she came to the palace she found Aucassin weeping and lamenting for Nicolette his love, because she delayed so long. And the lady accosted him and said :

‘Aucassin, now make no more lament, but come away with me, and I will show you the thing in the world you love most, for it is Nicolette, your sweet friend, who from far lands is come to seek you.’

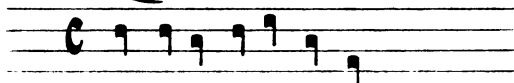
And Aucassin was glad.

Or se cante.

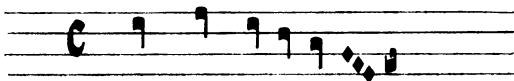


41

QUANT or entent Aucassins



De s'amie o le cler vis,



Qu'ele est venue el pa - is,
 Or fu liés, ainc ne fu si.
 Aveuc la dame s'est mis,
 Dusqu'a l'ostel ne prist fin.
 En le cambre se sont mis,
 La u Nicholette sist.
 Quant ele voit son ami,
 Or fu lie, ainc ne fu si.
 Contre lui en piés sali.
 Quant or le voit Aucassins,
 Andex ses bras li tendi,

Here they sing.

NOW when Aucassin did hear 41
Of his bright-of-favour fere,
That she had arrived the shore,
Glad was he—he ne'er was more.
With the dame he went his way,
Till the house made stop nor stay.
To the chamber went they in
Where sat Nicolette within.
When she sees her lover there,
Glad she was—so was she ne'er.
Towards him to her feet leapt she.
Aucassin, when he did see,
Both his arms to her he holds,

K 2

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Gently to his bosom folds,
Kisses her on eyes and face.
So they left him the night's space,
Till the morrow's morning-tide
Aucassin took her to bride,
Made her Lady of Beaucaire.
Many days they then did fare,
And their pleasure did enjoy.
Now has Aucassin his joy,
Nicolette too the same way.
Here endeth our song-and-say ;
I know no further.

**NOTES AND VARIOUS
READINGS**

NOTES AND VARIOUS READINGS

THE MS. of *Aucassin and Nicolette* being unique, the various readings in different editions consist merely in diverse decipherments of the single script, or in emendations to the actual readings of the MS. The manuscript bears throughout the signs of hasty writing, and there is often much indistinction between one letter and another; specially o and a are frequently indistinguishable.

I have here mentioned all the important variations in reading. Those I have not noticed are only trifling. They may be studied in my Facsimile Edition (Clarendon Press), or in Suchier's edition. Such obvious corrections as *del conte* for *des conte* (sect. 12, l. 9), *qu'il a* for *qu'el a* (p. 64, l. 9), *oemin* for *oenin* (sect. 19, l. 3), &c., I have printed without comment.

References are made to the *section* when the passage referred to occurs on the same page as the heading of the section; in other cases, to the *page*.

Sect. 1, l. 2. *du viel caitif*. Suchier (first and third editions) reads *duel* for *viel*. See *Introd. antea*, p. lxiv.

l. 7. *o le oler vis*: with the bright face, or complexion. The expression occurs eleven times in this work, and always in the verse. It is very common in Old French poetry. The English equivalent is 'bright of blee,' as in the *Marriage of Sir Gawaine*, Percy Reliques:

And there he hath wth him Queene Genev^r
Y^t bride so bright of blee:

and I have ventured to use it in translation, in spite of the ridicule which some critics have poured upon it.

l. 8. This line is hypermetric. It is easy to omit the second *est*. The versification adheres so strictly to the seven syllables that the few instances of hypermetric lines are probably mistakes. Sect. 25. 5; p. 74, l. 4. In section 3, l. 3, the MS. has 'N.' only, which, if interpreted 'Nicolette' as usual, makes this line hypermetric. But *Nicole* is written in full in sects. 5 and 39.

In the translation also this line is hypermetric. I could not resist the temptation of using this line, which occurs exactly in Ritson's *Ancient English Metrical Romances* (Edinburgh, 1885. iii, 16. note), *Sir Orpheo*, MS. Edinburgh.

Sect. 2, l. 3. *no*: Méon, *Nouv. franç.*, Paris, read *ne*; Suchier *na*. I believe the word in the MS. is *no*.

P. 10, l. 7. *qu'ele ne fust bien enploiee en li*: lit. that it (the honour) were not well employed in her; a common phrase: cf.

Certes li mons
Fust bien en lui touz emploiez.
Bible Guiot de Provins, 343.
(Barbazan and Méon, ii, 318.)

P. 12, l. 9. *son viaire*. This is strictly the objective case. Suchier therefore prints, as a correction, *ses viaires*.

l. 10. *meloraire*: so the MS. Suchier, followed by G. Paris, corrects to *m'esclaire*, probably rightly. In *Raoul de Cambrai*, 1028, occurs

li cuers point ne m'esclaire.

It seems likely that the mis-spelling arose from mis-pronunciation.

Sect. 4, l. 2. *poroit*. The so-called conditional tense in its original use, viz. to express the future from the point of view of the past, 'that he was not going to be able.' Cp. *penderoit*, p. 34, l. 8; *feroit*, p. 70, l. 1.

l. 5. *quens*, for *visquens*. This word occurs at the beginning of the line in the MS., as p. 20, l. 1. The copyist made many errors of this kind at the turning of a line or column.

Sect. 5, l. 2. The musical notation is wanting; the only instance where this occurs except at the foot of a column.

P. 13, l. 3. '*Carthagen*.' The Carthage of this story being Carthagena in Spain (see Appendix IV), I have thought this form permissible, *metri gratiâ*.

P. 14, l. 1. *puis (et) avoir*. All editors but Méon omit the *et*, which is out of construction. But possibly there was a verb before it, which has dropped out: e.g. *puis prendre et avoir*.

l. 5. *ne qu'il i parole*. Méon, *Nouv. franç.*: à ce qu'il, &c. The first stroke of the *n* in the MS. has been altered from some other letter, and looks like *a*. Hence the mis-reading.

l. 13. *Oe gardés vous*. All editors print *or* for *oe*, which however is clearly the MS. reading. The writer is fond of using the indicative for the imperative, as

here. Cf. *Ce m'afîés vos*, p. 38, l. 5; *tu l'entens*, sect. 15, l. 12.

Sect. 5, l. 4. *amiramie*. Suchier alters this to a *mirabile*. But it is clearly written in the MS., and it seems preferable to leave it as a *ἀπαρ λεγόμενον*, like *cantefable* in the last section, and *tatereles* in the next. Sainte Palaye renders the word *à la mosaïque*; the *Nouv. franç.* say 'peut-être *mirum in modum*, *merveilleusement*, peut-être *à l'orientale*.' If it is genuine, it has doubtless a connexion with *amir*. Godefroy calls it a 'mot factice pour la rime.' There is a passage in the *Chanson de Roland*, clxxxviii, worth comparing:

De pasmeisuns en est venuz Marsilies
Fait sei porter en sa cambre voltice
Plusurs culurs i ad peinz e escrites.

P. 20, l. 17 et seq. Compare with this passage Rutebeuf, *Li diz de l'Erberie* (Jubinal, i. 255, 6): 'Bele gent, je ne suis pas de ces povres prescheurs, ne de ces povres herbiers qui vont par devant ces mostiers a ces povres chapes mou coznés.'

l. 20. *oruutes*. Suchier read *oreutes*, the other editors *croutes*. I do not think there is any doubt that the letter superscript (*o^uutes*) is u.

l. 21. *tatereles*. The old reading was *tateceles*. Suchier suggested *tatereles*, which is almost certainly right. It is not a word found elsewhere; but is plainly connected with the English word 'tatters.' The participle *vestues* is feminine, to agree with *tatereles*. Cf. *sa chemise vestue*, Littré, s. v. *vêtir*.

P. 22, l. 1. *d'esci=d'escil*, lit. exile: hence misery. The old reading was *de sei*: G. Paris, *de soi*: i. e. *de seif*, *soif* (thirst). Suchier first read it right.

l. 5. bien : probably a mere mis-writing for boin (as Suchier) or buen (as Paris).

l. 7. que eles = qui (the relative), with perhaps a touch of consecutive intention, like the Latin relative followed by subjunctive. Cf.

Jusqu'es gemons
Qu'il les avait tornés et lons,
Perceval, 8355 (Potvin, ii. p. 279),

and above, sect. 4, l. 8, qu'il ne veut estre.

P. 24, l. 10 et seq. esters, venir(s), alers, &c., are the nominative (or subjective) case singular of the infinitive used as a substantive, and seem to stand in a sort of colloquial apposition to Nicolette. See the corresponding passage, section 11, and compare a rather kindred passage in the *Roman de la Rose*, ll. 13805 et seq. (F. Michel):

Quant en pensant me sovenoit
Des biaux diz, des dous aésiers,
Des douz déduiz, des douz besiers,
Et des très-douces acolées
Qui s'en ierent si tost volées.

P. 28, l. 1. ne s'oublia mie. For s'oublier used absolutely as here, cf.

Geofroiz d'Anjou ne s'est pas oblié,
Roncevalles, p. 166,

cited by Littré, s. v.

l. 8. et li quens Garins. The copula et is often used to mark the apodosis after conjunctions of time or place. Cf. section 18, l. 12; p. 70, l. 11, &c.

P. 28, l. 18. fu lié. Méon printed folie (? 'Is wild with joy'), N. F. fa lié, taking fa = fait, which G. Paris prints. The two strokes of u are joined by an accidental stroke or blot. Suchier first perceived this, and printed

it right; but he corrects *lié* to *liés*. Sect. 40 ends 'Et Aucassin fu liés,' p. 128.

Sect. 9, l. 1. The two lines of music and of verse are printed as they stand in the MS.

P. 80, l. 11. *es* has evidently slipped out, from the next syllable being the same. Cf. sect. 17, l. 10.

l. 17. The musical notation has been omitted, probably from want of space, as in the MS. this is the last line in the column.

P. 32, l. 1, 2. Or ne quidies vous. Either a question, Do you not suppose? or perhaps, better, an indicative as imperative, You don't suppose! See note to p. 14, l. 13.

l. 15. *douce oreature*. The expression refers, apparently, to the name Dix, here and sect. 16, l. 14.

P. 34, l. 1. [*ferir a*] These words have slipped out, as Orelli first pointed out, at the turning from column to column. Cf. sect. 32, l. 8.

l. 4. *et qu'il lor abat*. Strictly the *et* is superfluous and ungrammatical; and Suchier therefore omits it. But such constructions *ad sensum* are very characteristic of the prose in this work; and to reduce them all to strict grammar would give a very incorrect idea of the real style. Compare *en covent que*, p. 36, l. 5, and the confused construction in the passage directly after; also p. 90, l. 13 et seq.; sect. 26, l. 12 et seq.

ll. 8, 9. *penderoit*, were going to hang. See note *antea*, sect. 4, l. 2.

ll. 17, 18. The MS. has *.xx a ja dure*. Méon printed *vingt ans a ja duré*; N. F., *.xx ans ja dure*; G. Paris, *vint ans ja dure*. Suchier, first and third editions: *.xx. ans a ja duré*; second, *.xx. mois a ja duré*. The simplest correction is that of N. F. and G. Paris. It is conceivable that the text is authentic; and the 'years' are

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to be evolved from the sentence before, i. e. Who *so long* has warred . . . *Twenty* has this war lasted.

P. 86, l. 5. *en covent que*. Suchier omits *que*. But the words *covent*, *covenant*, seem to have an attraction for *que* to follow immediately. See examples under both words in Godefroy; and cf. *antea*, p. 28, l. 13, and *Perceval*, l. 9714:

Par covent

Que, se Dex de mort le desfent

Que il revienigne encore anuit.

(Potvin, iii. p. 18.)

que quant je pris is, probably, in the same construction as these two last citations: i. e. 'that, if I took arms and went,' &c. See s. v. *Qant* in the glossary.

ll. 9, 10. The construction here is again ungrammatical. But I have translated it as it stands to show that construction of a colloquial sort is possible. Paris, followed by Suchier, puts a question-mark after *baisie* and inserts *Ce* before *m'eustes*.

l. 10. *ce voil je*. The MS. reads *je voil je*. Paris corrected it first. The copyist probably pronounced *ce* (*che*) and *je* very much alike. See next note.

l. 18. *je sui molt dolans*. The MS. has *ce sui*. Suchier misreads or *sui*, as p. 14, l. 13; p. 38, l. 5. Paris corrected. The copyist has elsewhere made the same correction himself, *j* being written over *c* in *je-terent*, sect. 18, l. 8; *je*, p. 76, l. 3 from foot.

P. 88, l. 1. The MS. runs *sire voire fait . aioire fait li quena*. Méon, N. F., *voire fait . A! voire . fait*; Paris, *voire fait avez . fait*; Suchier, *voire! fait*, with note that the scribe began to write *fait Auassin* and corrected himself imperfectly. But there are no signs of erasure in the MS., and the word *aioire* seems

intentional. (Godefroy gives this word as an exclamation of joy, which it could hardly be here.) Perhaps the scribe had interrupted his writing after the first *fait*, and on resuming copied *voire* as *aloire*, not observing that he had written it already, and rightly.

l. 5. *ce m'afiés vous*. Suchier misreads or for *oe*, as p. 36, l. 18.

m'afiés vous. Indicative as quasi-imperative: see note to p. 14, l. 13.

l. 20. *Enon Du = el non Diu*: probably expressive of haste. Suchier, *diu*.

Sect. 11, l. 15 (p. 41, foot). *meed in maselyn*: a phrase from Chaucer's *Sir Thopas*:

And mede eke in a maselyn.

P. 42, l. 18 et seq. See note *antea* to p. 24, l. 10.

Last line. *U je faç mout male fin*. 'Where I make a great ado, or outcry.' See App. VI.

Sect. 13, l. 4. (a) *regreter*: Suchier and Paris both omit *a*, which is probably a reminiscence of p. 24, l. 9.

P. 50, l. 2. Suchier, *autres regnés*; but *autre pais*, Sect. 14, l. 2, makes *autre regné* seem preferable.

Sect. 14, l. 5. MS., *m'artis*. Suchier, *m'arties* (cond.), the other editors *m'aries* (fut.).

P. 52, l. 8. The MS. has *A.'* Bartsch and Suchier take this punctuation sign for *i* with the over-stroke. The others take *A.'* as abbreviation for Aucassins.

l. 15. *en son oeul*. Bartsch, followed by Suchier, prints *en son l'oeul*, to make the expression parallel to the following.

P. 55, ll. 1, 2. How great were the loss of, &c. In Sir Philip Sidney's *Arcadia* (p. 152) occurs:

There was a great losse of her.

Sect. 15. The musical notation is wanting to the second line of verse, a mistake due, as so many, to the turning of the column.

l. 5. The device of the warder is to convey his warning in such a form that the approaching watch shall think it a mere casual song, an *Aubade* sung for his own amusement. See *Intro.* p. lxviii.

l. 12. *tu l'entens*. Indicative as quasi-imperative, see note to p. 14, l. 13, *antea*.

Sect. 16, l. 14. *douce creature*. See note to p. 32, l. 15, *antea*.

P. 58, l. 1. *m'arde*. N. F., Paris, Bartsch, Suchier, all correct to *m'ardera*. But the present has some graphic force. In sect. 39, however (p. 124, l. 6), the copyist has himself corrected *prende* to *prendera*. (See Facsimile Edition.)

l. 16. (*tant*) *si monta tant*. The MS. reads: *tant ~~que~~ si monta tant* (or *tout*). Suchier's suggestion is probably right, that the copyist forgot to erase the first *tant* as well as *qu'ele*. All other editors have ignored the erasure, and printed *tant qu'ele si monta tout a grans peines*. The second *tant* may quite well be read *tout*: and it would be possible to put a full stop after *l'autre*, and read *Tant si monta tout a grans painnes*: thus upholding the MS. reading; but in this work, at all events, *tant*, when succeeded by *que*, habitually follows the verb—*erra tant*, *pensa tant*, &c., and the 'go' of the description is spoiled by breaking it up with a full stop at *l'autre*.

Sect. 17, l. 10. The line wants a syllable. Bartsch and G. Paris supply *grant* before *plenté*. Suchier's suggestion a *plenté* is better, the mistake being due to the two *a*'s coming together; cf. p. 30, l. 11.

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Sect. 18, l. 12. *et = aussitôt.* See note to p. 26, l. 8, *anta*.

P. 70, ll. 12, 13. *demenast.* G. Paris was the first to read this word, in which there is a break, rightly thus. The old reading was *Qui que derve* ('is wild'), *n'ost joie Aucassins*.

Sect. 21. The lines of this section all end with a diminutive, with the evident intention of giving a playful effect. It is of course very difficult to give any corresponding effect in a translation.

P. 74, l. 4. The MS. reads *au cors corset*, making the line hypersyllabic. Suchier, Bartsch, G. Paris, read *au cors net*. But it is easier to believe that a syllable got repeated, as elsewhere (p. 68, l. 15), and the fact that all the other lines of the section end in words with a diminutive termination makes strongly for *corset*.

P. 76, ll. 3, 4. *nous n'i dirons: vous i cantera.* This is apparently meant for rustic phraseology: *n'i = ne le; i = le* (? from Latin *id*).

l. 12. *por le cuer bé:* a vulgar euphemism for *Dé*. I have rendered it by the equivalent English expression.

Hodge. Gog's hart! and cold he tel nothing wher the neele might be found? *Gammer Gurton's Needle*, act ii. sc. 3.

P. 80, last line. *Dix:* Méon, N. F., Paris, *Dex*; Suchier corrects to *diu*, Bartsch to *deu*.

Sect. 24, l. 1. *de voie en voie:* Suchier was the first to read these words, though, once determined, there is no doubt about them. All other editors had been content with Méon's guess, *devers Nicolete*. The edge of the parchment is greasy, and did not take the ink, or has allowed it to be more easily rubbed. This has affected the ends of about a dozen lines, in which the words are more or less indistinct.

1. 5. on nouer dessus el plus entier. All editors but Suchier read *en* for *on*; but the letter is not formed as this copyist forms his *e*. All editors print *dessus*, without questioning; but the last two letters seem doubtful in the present state of the parchment. The *u* more resembles *e*, or even *a*, while the second letter might be *l* or *i*. There is no trace of the second stroke to form *f*, the mark that has perhaps been taken for one being, apparently, merely dirt in the grain of the vellum, helped by a crease, which gives the impression of a line. At the same time, it is difficult to suggest any word that would give more satisfactory sense to this troublesome passage, and the parchment is so rubbed that the missing strokes may have once existed. If so, they were perhaps more legible in the time of Sainte-Palaye (1752), who renders the passage: *Ses habits en furent tous déchirés, & il n'en restoit pas un morceau à recoudre l'un par dessus l'autre.*—I have translated the words baldly as they stand.

1. 7. For the higher of two numbers put first, as here, cf. *Perceval*, 1298 (Potvin, ii. p. 44):

Bien .xii. ou dis erces avoient.

1. 15. The MS. has *ceuaucioit*. 1: All the editors have taken the point (.) for *i*: and read *cevaucioit*. II: (cf. note to p. 52, l. 8). The point (.) seems to me too small and too far from the *l* for this, and I think it more likely that *l* is an unfinished *f*; *Tote une viés vole herbeuse cevaucioit, s'esgarda, &c.* In the narrative style of this work, sentences that might be dependent are frequently made co-ordinate: 'Along an old grassy way he was riding, and looked,' instead of 'As he was riding . . . he looked.'

P. 86, l. 10. *volentiers* is at the end of a line in the MS., and it seems probable that the copyist has slipped a word here, as often elsewhere. Suchier printed *eust donés* in his first edition. In the second and third he has followed G. Paris, who corrects *eust* to *envoiaist*.

l. 16. *li mellor*: so the MS.—Suchier, G. Paris, Bartsch, correct *li* to *le*, which, to be grammatical, it should be.

P. 88, ll. 19–22. A tear at the foot of the leaf in the MS. has here destroyed all but the first two or three letters of the last three lines. After several attempts, I gave up the somewhat barren task of trying to compose an emendation which should exactly fill the space, and fit all the traces of letters left. The first line in the MS. has a few minute traces of the tops of letters, which are difficult to supply: perhaps *f* or *f* near the beginning: *i* superscript, or the top of *d*, near the end. The letters at the beginning of the next line look more like *fu*, or possibly *fi* and the first stroke of *r*, than *fi* and the first stroke of *u*. Suchier made a gallant attempt to comply with all the conditions in his emendation, which is as follows: *Vin[t pres de la u li set cemin afor-*
kent] si [vit devant lui le loge, que vos savés que]
Nicolete [avoit faite, et le loge estoit forree], and I have printed a modification of this, sufficient to give the pretty evident sense, though the words, in MS., would not exactly fit the requirements of the space. Suchier's '*pres de la*' and '*que vous savés*' are very watery, and nothing like them occurs in this work. I have substituted phrases from other parts of the work itself, taking '*a la voie*' from sect. 19, l. 6: '*esgarda devant lui*' from sect. 24, l. 15.

P. 90, ll. 4 et seq. It is to be noticed how exactly

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Aucassin fulfils the conditions which, unknown to him, Nicolette had laid down in her vow or conjuration in sect. 19.

l. 13. *il s'efforce tant*. Paris and Suchier alter *tant* to *tout*. But in this place the MS. word is clearly *tant*; and the construction, though not strictly grammatical, is quite in keeping with the author's style. See note to p. 34, l. 4.

Sect. 25, l. 4. *le blond poil*: the MS. has *leb blond*: or perhaps *les blond*. (The letter has been altered.) Méon reads: *les blons*; N. F., *les blond*; Paris, Suchier, Bartsch, *le blond*.

l. 5. This line is hypersyllabic. (See note on sect. 1, l. 8.) Suchier and Paris omit *que*.

l. 6. The older editions, Méon, N. F., Paris, print this line—

Por la biauté des

(The two latter omit *des*.) To Suchier belongs the credit of having, from the slight remaining traces, restored the line almost certainly as it should be:

Por la lu[mier]e de s[oir]

This reading precisely corresponds with all indications of space and fragments of letters, besides giving very good and poetical sense. The partial destruction of this line, and complete disappearance of the last three lines of the column, are due, of course, to the same tear as is mentioned above, p. 88. The three missing lines are supplied, purely conjecturally, by Gaston Paris, thus:

**Que par li plus clere soit.
Nicolete, or ne te voi.
Pleust or au souverain roi,**

and by Suchier, third edition, thus :

Que par li plus clere soit.
 Vien, amie, je te proi !
 Ou monter vauroie droit.

Suchier tried, he says, to keep up the idea of the incantation. See *Introd. antea*, p. lxviii.

Sect. 28, l. 4. Some words are evidently wanting here, as noticed by all editors. Probably, as Suchier suggests, the missing sentence ended also in *le riue*, and the copyist took the wrong one as his cue. The mistake occurs, as so often, at the turning of a line. The sense is evident, and very few words are needed to complete it. It could hardly be more than two or three lines, at most, which would be slipped in this way. Suchier supplies [*Et Aucassins vit passer une nef, s'i aperout les marceans qui sigloient tot pres de le rive.*]

P. 102, l. 8. At the foot of this leaf in the MS. there is an irregular tear, which fortunately, however, has not done so much damage as the tear in the previous leaf. This tear was mended by a piece of parchment pasted over the *verso* of the lower part of the leaf, as described below in note to sect. 31, l. 2. Of this line (the last in column 78 *b*), the latter half has been affected by this tear; the lower part of several letters being torn off, and several having altogether disappeared. The parchment seems not to have torn clean, but to have peeled slightly at the edges, on the *recto* side of the leaf. In consequence, while more of the letters are gone on this side, the letters on the *verso* show through, and have undoubtedly hitherto confused the reading. I have little doubt that what I have printed is the genuine reading.

(See note in my Facsimile Edition.) Méon, N. F., *ancissor* *flst*; Paris, *ancestre* *st*; Suchier, *ancestre* *ains tint*.

Strictly *ancestre* should not take the final *s* in the nominative: but *peres*, which belongs to the same declension, is found p. 10, l. 5, &c.

P. 104, l. 15. *durement*. This adverb goes often with *merveiller*: cf.

Mout *durement* se *merveillierent*.

R. de Boron, *Merlin* (F. Michel, *Graal*, 3525).

Sect. 31, l. 2. Suchier first read this line, which is omitted by all editions before. The irregular tear at the foot of leaf 78, noticed before, has destroyed the lower parts of a few letters, but left them quite unmistakable. But formerly there was a piece of parchment pasted across the lower part of the leaf on the *verso* side, to strengthen the torn edges. M. Deprez was obliging enough to consent to this being removed for the purpose of making the facsimile. In the facsimile the mark left by the removal is clearly visible, and explains how the earlier editions came to omit the second stave of music, and second line of the verse: though even before the removal both music and words were visible when the leaf was held up against the light, which is presumably how Suchier deciphered the line. The line, *plus* one syllable, occurs exactly in the first Tristan fragment in F. Michel's *Tristan*:

Sor son arçon s'est acoutez.

(l. 3088, vol. i. p. 150.)

P. 106, l. 6. *canpés*: Méon, N. F., Paris, *caupés*, i.e. *coupés*; Suchier, *canpés*. The *n* is plain, and gives a rather more pointed epithet.

P. 108, l. 4. en : Paris and Suchier, second and third editions, correct to *Enne*, and take *Comment* as a separate question. The correction is good (cp. p. 38, l. 14); but the MS. reading has some point:—'How (said Aucassin) do you wish me to avenge you? (if I am not to kill them).' The writer's habit is to put in the speaker's name as early as possible in a speech. Cf. p. 88, l. 14, for a strong example.

P. 110, l. 4. Cf.

Mès ce n'est pas de bone escole
Quant deus persones s'entrebaissent,
Et li baisiers as deus ne plaisent.

Rom. de la Rose, 22050 (Michel's Ed.).

P. 112, l. 1. *que les espartist*: Méon, N. F., Paris, qui. (See note to p. 22, l. 7.)

Sect. 36, l. 2. [*estoit*]. This (or *fu*) has plainly slipped, the omission being, as so often, at the turn of the line.

l. 8. *de haut*. Some word seems wanting. Suchier supplies *parage* (cf. p. 12, l. 6; sect. 37, l. 6). *de haut lignage* occurs p. 108, l. 14, in a prose section.

Sect. 37, l. 9. MS. *gent sauuages*; Suchier prints *gens*; Paris, *sauuage*.

Sect. 38, l. 5. *filie*. MS. has *filla*.

P. 122, l. 13. *Oil d'aval et oil d'amont*. Probably 'low or high,' as they sat on the stairs of the perron about Aucassin. Cf. Rutebeuf (*Jubinal*, i. 291):

Vont la, soit amont, soit aval,
L'un à pié, l'autres à cheval.

Bida translates—

Ceux de la plaine, et ceux des monts,

and Wolff, the German translator, had taken it in the same way.

P. 124, l. 5. Méon, followed by all editors, supplies **non** ('name'), which has evidently been left out at the end of the line, **son** giving the same rhyme.

Sect. 40, l. 4. Nicolette, being disguised as a minstrel, is addressed by Aucassin as **Biax dous amis** in this section. This little touch is very characteristic of the author's exactness.

P. 128, l. 1. **s'erberga la**. The MS. may, I think, be read thus (see note in my Facsimile Ed.). But it has always before been read **se** (Méon, **si**) **herga la**, which Suchier corrects to **se herbega la**.

APPENDICES

APPENDIX I.

The Musical Notation to the Verse Sections.

THE musical notation has been printed in four only of the editions, viz. Barbazan, the *Nouvelles françaises*, A. Delvau's, and my own (in which I simply copied the music as given in the N. F.). A good many mistakes have been printed, which do not belong to the MS., and the final *podatus* of the first line has not been understood or properly rendered. The notation, which in the previous editions has been represented by the sixteenth-century Gregorian notation, is here given in its own form. It will be observed that the music is written indifferently on staves of four lines or five—in one case of six. The other irregularities are equally trifling. In the third and fifth sections the first note of the triplet, in the first line, is different in form from all the other instances where it occurs; and in the sections with 'feminine' assonances (3, 5, 33, 37) the additional note is, in line 1, once placed before the *podatus* (§ 3), twice after it (§§ 5, 33), and in the last (§ 37) not given at all. In line 2 the additional note only appears twice (§§ 3, 37). Though all the final hemistiches have feminine endings, in none of them is a second note given. The mistakes in

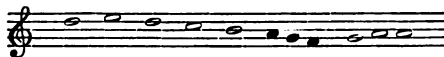
the printed editions have arisen mostly from the transcribers or editors not noticing that the notes in spaces are always close to, or even touching, the upper line of the space; the notes on the lines are always rather above than below the line.

The late Mr. W. S. Rockstro was kind enough to write out the music in modern notation as follows:—

‘The last *neum* in the first phrase of music is a *Podatus*; therefore the three sections of the melody must be read thus:



‘In section 37 the *Podatus* is followed by another note, the first phrase therefore stands thus:—



‘The form of the *Podatus* is subject in early MSS. to more variation than that of almost any other *neum*; but the figure shown in this MS. is a very common one.’

The first two lines were sung over and over again, after the manner of ballad music. But it is to be noticed that out of the twenty-one sections of verse more than half—twelve altogether—contain an uneven number of

lines, when we reckon them without the final hemistich ; in which case either the first line must have been repeated without the second, or, as in a modern double chant, the second without the first. It will be seen, moreover, that, just as there is very little *enjambement* of the poetic lines, so there is no necessary melodic connexion of the musical, though the second follows the first with some satisfaction to the ear ; and not only could the first line perfectly well stand immediately before the concluding hemistich, but either line might have been repeated alone in the course of the verse, if it so suited the sense, without any awkward derangement of melody. I have carefully analysed the verse sections, according to the natural breaks and pauses in sense, and find that out of the whole number of lines those which run naturally in pairs, fours, or sixes are to those which group themselves, necessarily or naturally, in singles, threes, or fives, in the proportion of seven to three ; which shows that the two-lined melody, or the idea of such, had considerable influence on the poetic composition. At the same time I think we may conclude that the lines were not rigorously and monotonously repeated together throughout the whole of each *tirade*, but probably the singer repeated now one twice running, and now the other, according to his judgment. There often occurs a very decided break in a *tirade* after an uneven number of lines, where it seems most natural to conclude that the fresh sense—sometimes a speech—began with the first musical line. This probability is most marked in section 39, where Nicolette's song as a *jogleor* begins after an uneven number of lines. It is perhaps worth remarking that throughout her song the sense groups the lines three together quite as often as in pairs.

In the concluding hemistich the sign which Delvau printed as a note at the beginning of the air is part of the clef-signature, marking a change from the C clef (the modern tenor) to the F clef (the modern bass). This change of clef was doubtless intended to lead up, in some way, to the prose recitation following.

It will be observed that, though the other two lines of music also end on the key-note, the concluding line alone ends with a complete cadence. The incomplete cadence of the second line seems intentionally introduced to show that it is not, as might be expected, the end.

APPENDIX II.

On the Meaning of vair, as an Epithet of the Eyes.

In mediaeval Romances no other eyes were thought beautiful but *les iex vairs*, but what was precisely meant by this word has been differently understood. The word is undoubtedly derived from the Latin *varius*; but in later times it appears to have got spelled *ver*, *verz*, and to have been sometimes confused with *vert*, 'green.' The praises of eyes of this hue caused, not unnaturally, some surprise to critics. (*v.* Roquefort, *Glossaire de la Langue Romane*, s.v. 'Vair.')

It has been a question whether the word refers purely to the colour of the eyes, or to their brightness and glancing. Thus in the *Roman de la Rose*, l. 533 :—

Les yex ot plus vairs c'uns faucons,

the gloss of M. Francisque Michel is *perçants*; and

if we translate the line literally—‘uns faucons’ being the subjective case—‘she had her eyes more *vair* than a falcon (has),’ this seems a very likely explanation, as the eyes of a (peregrine) falcon are not grey, but a ‘dark hazel brown’ (Morris); but they are at the same time very ‘piercing’ or ‘flashing.’ On the other hand, in the English version of the *Roman de la Rose*, usually printed among Chaucer’s works, this line is rendered,

Hir yen grey as is a faucoun;

where, manifestly, the allusion is to the general colour of the bird, which is on the back a ‘deep bluish grey, shaded off into ash colour’; and in the *Roman de Fierabras* occurs ‘Les ex vairs et rians plus d’un faucon mué,’ where, apparently, the idea is the same¹.

Again we find such a comparison as

Les iex ot vairs come cristal
(*Barbazan*, ed. Méon, iii. 239),

where at first sight it would seem the point of likeness must be the flashing, or brightness; but the equivalent comparison in English is ‘eyen grey as crystalle stone’ (*Sir Eglamour*, in the *Thornton Romances*), and ‘eyen grey as glas’ (Chaucer, *Prologue*, 152); with regard to which it has been suggested that these ‘grey’ eyes mean much the same as we now call ‘blue.’ (See *Thornton Romances*, ed. by Halliwell for Camden Soc., p. 280, note on the passage above cited.)

But the passage most decisively in favour of under-

¹ Of course in the days when hawking was a favourite pastime these comparisons were much more natural and suggestive than they seem to us now.

standing the epithet of the colour is that in *Li Jus Adan*, by Adam de la Halle (Bartsch, *Chrestom.* 1875, col. 376, line 42), where the speaker, describing the effect of Love, in heightening and transfiguring the features of the loved one in the fancy of the lover, says

Si noir oel me sambloient vair

(her black eyes seemed *vair* to me).

We note also that the epithet '*vair*' is applied to horses, as '*Le vair Palefroi*'; and '*destriers blans è vairs è ferranz*' (*R. de Rou*, 4100); and it is, of course, in derivation the same word as the name of the kind of fur called '*Vair*.'

On the whole it seems best to take '*iex vairs*' to mean eyes of a bluish grey; though it seems probable that before the word froze into an *epitheton constans* no very decided distinction was made between the brightness and colour of eyes, so that the epithet as originally bestowed included both, and referred to the general appearance of bright, transparent-looking eyes, which qualities, we may observe, are usually more noticeable in eyes of a blue or grey colour. We could very easily understand how comparisons (as, to glass or crystal), first formulated when the epithet had a more general meaning, would survive in literary use after the word itself had acquired a more exact definition, or taken on such a distinct '*connotation*' as would arise when it was most familiar as the name of a fur.

(v. Roquefort's *Glossaire*; Raynouard's *Lexique Roman*; Du Méril's glossary at end of *Floire et Blanceflor*; and Halliwell's *Thornton Romances*, loc. cit.)

APPENDIX III.

On the Mediæval Hours of the Day.

The hours of the day mentioned in this work, viz. 'Prime,' 'Tierce,' and 'None,' are the same as the ecclesiastical *Horæ* (*Matutina, Prima, Tertia, Sexta, Nona, Vespera, Completorium*). 'Prime' was 6 a.m.; 'Tierce' 9 a.m. ['Sext,' 12 noon]; 'None,' 3 p.m. The meal eaten at this time was thence called 'none-mete,' or 'none-schenke' (whence 'nuncheon'). Later the hours were changed, so that 'noon' came to mean mid-day. In the *Dict. of Christian Antiquities* it is stated that 'Prime' comprehended the three hours *before* the exact hour of 'Prime,' and the other 'hours' the same. If so, it is easy to see how 'none' could have got shifted from meaning the end of the three hours to meaning the beginning. In this story, however, the hours seem to mean the exact hours; as one speaker uses the expression 'entre prime et tierce' (sect. 22). The origin of this general use of ecclesiastical terms in reckoning time would probably be found in the fact that the bells rung at the canonical hours, in convent and minster, would be usually the only way in which the exact time of day was known in the country round.

(See Du Cange, *Glossarium*, s.v. 'Horæ' (canonicae); Skeat's Notes to *Piers Plowman*, C. Pass. ix, 119 and 146; also the article on 'Hours' in the *Dictionary of Christian Antiquities*, though the period referred to in this last does not come up to a date late enough to throw much light on Time as reckoned at the date of this story.)

APPENDIX IV.

The Places Mentioned.

It is noticeable that, though this story is written in a dialect of Northern France, all the French places mentioned in it—Beaucaire, Valence, Limousin, Provence—are in the district of the Provençal dialect. Even the pilgrim who is only incidentally mentioned (sect. 11) comes from Limousin, a place so essentially Provençal that its name was sometimes given to the language more usually known as 'Provençale,' or the 'Langue d'oc'; and, according to Raimond Vidal, this language was there spoken with especial purity.

The chief scene of the story is laid at Beaucaire, a place of some antiquity, interest, and importance. It lies on the right bank of the Rhone, facing Tarascon, with which it is connected by a bridge. The castle, now in ruins, stands in a commanding position on a ridge of rock overlooking the town. The place existed in Roman times under the name of *Ugernum*, a name which was superseded by that of *Bellum Quadrum*, or *Belli Quadrum*, whence *Beaucaire*. The first mention of it in mediæval history is in 1067, in a deed of partition between Raymond and Bernard, sons of Bérenger, Comte de Narbonne. In 1216 it was besieged by Simon de Montfort, in the crusade against the Albigenses. The great fair, held yearly in July at Beaucaire, and its chief title to fame in later days, is 'confirmed' as early as the beginning of the thirteenth century, and must therefore have existed even before that.

It does not, however, follow that the writer knew

Beaucaire, because he makes it the scene of his story. The only definite facts he mentions correctly are the existence of a castle and the proximity of the river. Both, however, would pretty certainly be known to any one who had ever heard of the place at all. And his allowing Aucassin's ship to be wrecked there seems a strong indication that the place was not familiar to him, and certainly shows that his audience did not know it. The boldest romancer would hesitate to make a shipwreck take place, say, at Bristol, if he had ever been near the place. Further, the castle does not appear to correspond to the castle as described here; and, though a count is an easy creation for a story-teller, it is a fact that there was no such dignity as Count of Beaucaire, and to one familiar with the place it would have appeared absurd to speak of such a person. Suchier takes the expression *l'erbe du garris* (sect. 19) as an allusion to the *Quercus coccifera*, or Kermes oak, which grows abundantly in Provence. But M. Gaston Paris affirms that *garris* merely means the *landes*, the 'waste.'

I have suggested in the Introduction that the writer borrowed the germs of his story from a source in which the scene was laid, not in France at all, but in Spain; and that he changed, by mistake or of intention, the Valence of the original, which would be Valence le Grand, or Valentia, to Valence on the Rhone. The choice of Beaucaire for scene may also have been suggested by a similar confusion or substitution of the name Tarascon (which faces Beaucaire, just across the river) for Terragon (Tarragona), which in *Florent et Clarisse* is sometimes called Terrascoingne, or Terrasconne. The name of Cartage is also suggestive of a Spanish source, it being not the ancient Carthage, but Carthagena

(Carthago Spartaria). Nicolette's relations thus wish to marry her to 'un des plus haus rois de tote Espagne' (sect. 40).

In any case I think it is pretty clear that the writer laid the scene of his story in Provence mainly or entirely because it was far away enough from his northern audience to allow him to take what liberties he pleased with the topography, whether or not he had ever been there himself; and if it is the case that he changed the scene from Spain to Provence it was either by accident or, more probably, because Provence seemed nearer home and more interesting to his listeners.

The 'country of Torelore' is plainly merely a Wonderland, though Sainte-Palaye asserts that it was in his day a nickname of Aiguemortes. The most interesting question in connexion with it is where the writer had heard of the custom of the Couvade: though, if Dr. Murray is right (see Introduction, p. lxix), it may have merely been a current legend, derived originally from Strabo, which this acquisitive writer seized as a telling bit of the marvellous, to heighten his ludicrous interlude.

As Sainte-Palaye's rendering of *Aucassin et Nicolette* is now rare, I append in full his note on Torelore:

'On s'imagineroit peut-être que le Pays de Torelore seroit à l'extrémité du monde, bien éloigné de la Patrie d'Aucassin; mais d'habiles gens très-versés dans la connoissance de ce Pays ont conjecturé avec raison que Torelore étoit Aiguemortes, Port de Mer du tems de S. Louis, qui encore aujourd'hui est appelé vulgairement Pays de Turelure, à cause des singularités qui regardent le Pays et ses Habitans; ceux-ci presque tous Pêcheurs gagnent leur vie à reculon; marche ordinaire de ceux qui pêchent en retirant leurs filets; c'est un Pays d'ailleurs

où plus il pleut, plus la terre est dure, parceque le sable qui fait le sol s'endurcit par la pluye; les Montagnes de ce Pays-là, qui ne sont que de sable, sont souvent transportées par les vents; c'est enfin un Pays où plus il fait chaud, plus il gèle; le sel des Salines de Pecaïs, voisin d'Aiguemortes, ne se cristalisant (ce qui est une espèce de congélation) que par la force de la chaleur.'—*Les amours du bon vieux tems*, ed. 1576, p. 51: ed. 1760, p. 48.

Suchier notes that in Spruner's *Historical Atlas*, 1846, under Aiguesmortes is the name Turelure in brackets—evidently on the ground of Sainte-Palaye's statement.

APPENDIX V.

M. Gaston Paris on the Date of Aucassin.

In *Romania*, vol. viii. (1879), M. Gaston Paris devoted several pages to an examination of Prof. Suchier's first edition, in which the great romance scholar has, as he says, developed several points on which he had only lightly touched in his own edition. As these valuable notes are locked away in a journal only accessible to students much in earnest, I have obtained leave to translate a small portion of them, dealing with the date of *Aucassin*, for the benefit of English readers. After all, however conscientious and painstaking may be the work of others, it is only a French scholar who can deal with an Old-French work with the intuitive discernment that is worth more than the most laborious pains.

The following translation has had the advantage of passing under M. Gaston Paris' eye, and of receiving his corrections:—

'In my preface I attributed the composition of *Aucassin* to the twelfth century, and rather to the reign of Louis VII than of Philip Augustus. M. Suchier, in his, propounds the first half of the thirteenth century. I do not think that such free assonances would have been employed as late as that. M. Suchier (p. 73) compares the assonances of our poem, which he says "tend towards rhyme, with those of *Huon de Bordeaux* and *Girart de Vienne*, which are usually placed at the beginning of the thirteenth century." I think *Huon* more ancient; this poem is besides much nearer to rhyme than ours; *Girart* is almost rhymed. The study of the assonances, as M. Suchier himself gives it, presents certain very archaic facts, such as the absence of nasalisation in *on*, the assonance of *ai* in *a*, the distinction (doubtful, it is true) of *e = i* and *e = ε* (in position), and probably even the distinction of *ei* and *oi* (see section 25, where M. Suchier inserts *ostoit*¹, which would be the only exception). The assonances of *leu* in *é* (17), and of *arestiut* in *i* (29), which I admit with M. Suchier, are as well ancient traits. The general turn of the verse parts is very archaic. I attach no importance to the fact that the right of *lagan*, mentioned by our author, was abolished in 1191; in reality it was exercised much later.

'Since M. Suchier's publication, M. ten Brink, in his remarkable work on the *e* in French, reconciles the archaic nature of the assonances in *Aucassin* with the date admitted for the whole work by M. Suchier, by supposing that the prose parts are later than the verse parts. "The poetic part," he says (p. iv), "was not composed with the prose part, or written at the same time. This, I think, can hardly be doubted. The prose narration must have

¹ Altered in 2nd and 3rd editions.

arisen from a sort of commentary on the verse, and consequently have received a fixed form later. Anyhow the author of the verse in section 3 can hardly be the author of the prose in section 2." I do not see the difficulty that strikes the critic here ; the author repeats in section 3 part of what he has said in section 2, just as do the authors of *Chansons de Geste* in passing from one stanza to another. To enable us to regard the prose as a sort of commentary on the verse, it would be necessary that the latter taken alone should form a continuous narrative, which is by no means the case ; on the contrary, the verses are generally devoted to scenes, dialogues, lyrical effusions ; the real story is in the prose. But that which proves most of all that the work issued from the brain of a single author in the form which it has kept is the name *chantefable*, which he gives it in the last verses ; this expression, as I have remarked in my preface, applies, and can only apply, to a composition like ours, composed of narrative (in prose) and song (in verse). The observation of M. ten Brink is nevertheless just in part. If the work of the twelfth-century *trouveur* was for some time transmitted orally before being committed to the MS. from which our MS. derives, the prose must have altered during the transmission much more decidedly than the verse, preserved by its metre and rhyme.

' Even if our manuscript goes back directly, by a series of intermediary MSS. more or less numerous, to the author's autograph MS., in the century which separates it from this the language must have been profoundly modified. The assonances have preserved certain ancient forms, which without them would have assuredly disappeared ; the syntax and the general turn have been

strictly respected in the verses, whose very brevity made alteration difficult. In the prose, on the other hand, there was nothing to interfere with the desire to modernise, so natural in those who sought to read for pleasure or recite for profit the charming work which they were copying. It is sufficient to recall what the language of Villehardouin and of Joinville has become in the MSS. to understand that the prose portions have certainly reached us in a form further removed from the original than the verse portions. But there is no reason to go further than that.'—*Romania*, vol. viii. pp. 289, 290.

APPENDIX VI.

Parallel Passages in Old-French.

Besides the more important parallels I have cited in the Notes, I have here collected a few parallels of phrase, or expression, or description. They are only made from a few authors, and must not be taken as showing any special affinities between them and *Aucassin*, as many of them are to be found in most Old-French writers. At the same time I have chiefly cited phrases that are not quite the commonest. There was a stock phraseology common to all the writers of romances and *Chansons de Geste*, which the writer of *Aucassin* used as much as any of them, though, as I have pointed out in the Introduction, with more special point and felicity than the general run of *trouvères*. Whether a careful tabulation of phrases, and observation of the authors who use them and the approximate date of their use, would be worth the great

labour it would involve, is doubtful. But it is possible that it might throw light on several points, and even help to decide questions of date and authorship.

Huon de Bordeaux (ed. Guessard et Grandmaison).

- l. 3446. Se n'est mes boins et bien ma volontés.
(*A. and N.* § 4.)
- l. 2129. Le teste fist voler [ens] el larris. (*A. and N.* § 10.)
- l. 585. Gerars, biau frere, pour Diu qui ne menti.
(*A. and N.* § 19.)
- l. 1030. Je te ferai de male mort morir.
(*A. and N.* § 12.)
- l. 784 (also l. 2182). Sire, dist Hues, certes, ce poise mi.
(*A. and N.* § 8.)
- l. 1035. Et en après son peliçon hermin. (*A. and N.* § 11.)
- l. 2065. Que il dolor ne nul mal ne senti.
(*A. and N.* § 24.)
- l. 4069. Quant li ribaut nu et estrumelé.
(*A. and N.* § 8.)
- l. 5329. Amis, dist Hues, por Diu et por son non.
(*A. and N.* § 39.)
- l. 7828. Tant vont waucrant parmi le haute mer.
(*A. and N.* § 34.)

Cf. *Jordains de Blaives*, p. 141.

Tant va Jordans parmi la mer waucrant.

Perceval le Gallois (prose), Potvin, i. 33.

Car je n'an connois nul an qui il fust mieuz anploiez
qu'an vos. (*A. and N.* § 2.)

Perceval le Gallois (verse), Potvin, ii.

11. 92, 93. Et li rois en fist male fin
Et trestout li autre après lui.
(*A. and N.* § 11.)

1. 3877. Après li fait acréanter

 Ne jà, tant com il ait a vivre
 N'aura devant le castiel ost
 S'il onques puet que ne l'en ost.
 (A. and N. § 10.)

R. de Boron, *Saint Graal* (ed. F. Michel).

1. 796. Pour vous sui-je cileques mis (i. e. in prison).
(*A. and N.* § 5.)
1. 1234. Granz maus avenir l'en pourra.
(*A. and N.* § 4.)

Roman de la Rose (F. Michel's edition).

11. 2691, 2. Moult sui, fet elle, a bonne escole
Quant de mon ami oi parole.
(*A. and N.* § 33.)

1. 12876. Mès béguins à grans chaperons
As chières pasles et alises,
Qui ont ces larges robes grises
Toutes fretelées de crotes. (*A. and N.* § 6.)

Cf. the English version, called Chaucer's.
But beggers with these hodes wide,
With sleight and pale faces lene,
And grey clothes not fully clene,
But fretted full of tatarwagges.

Roman de Roncevaux (F. Michel).

ccclxxx. Tant sui dolante, n'i a que courroucier.

(*A. and N.* § 14.)

Cf. *Clarisse et Florent* (Schweigel), 4314.

Il roy Garins nen ot que courecier.

(The phrase is common.)

BIBLIOGRAPHY

BIBLIOGRAPHY

DR. H. BRUNNER gave some account of most of the editions and translations of *Aucassin et Nicolette* in his treatise mentioned below, and Professor Suchier, in his Introduction, mentioned all the editions which had been published before his. Much of the information here given is derived from these two sources, especially with regard to the earlier foreign editions. I have, however, carefully examined nearly every edition and reproduction here mentioned. The list of notices in Reviews and Journals does not profess to be complete; nor the list of *Chrestomathies*, &c., in which part of the text has been printed.

Since the first edition of this Bibliography was compiled, new translations have been published in England, Germany, Denmark, Sweden, and America. There are nearly a score of additions in all to the Bibliography, showing how the popularity of the little work spreads as it becomes known more widely.

SCHEME

A. MSS.

- (a) Original.
- (b) Modern.

B. REPRODUCTIONS OF THE OLD FRENCH TEXT.

- (a) Complete.
- (b) Fragmentary.

C. TRANSLATIONS AND REPRODUCTIONS OF THE STORY.

- (a) Direct translations.
- (b) Indirect translations, and reproductions not literal.

D. SEPARATE DISSERTATIONS: CRITICAL OR GRAMMATICAL.

E. IMPOSTURE.

A. MSS.

(a) Original.

There exists but one original MS. of *Aucassin et Nicolette*, preserved in the Bibliothèque Nationale at Paris, No. 2168 (formerly 7989^b).

(b) Modern.

I. From a note in Méon's edition of *Barbazan* (i. 380) it would seem that the copy made by M. de Sainte-Palaye from the original MS. was, at the date of this edition (and may therefore be still), preserved in the Bibliothèque de l'Arsenal.

II. In Larousse's *Dictionnaire Universel* some account is given of a modern MS. on vellum, illustrated with about eighty very beautiful miniature paintings, the work of the late Charles Leblanc. This, I have discovered, was sold by the artist, in 1853, for the sum of 6,000 francs, to the late Comte de Pourtalès; but, what has since become of it, I have been unable to trace.

B. REPRODUCTIONS OF THE O. F. TEXT.

(a) Complete.

I. *Fabliaux et Contes des Poètes françois des xi, xii, xiii, xiv, et xv^e Siècles, tirés des meilleurs auteurs : publiés par Barbazan. Nouvelle édition, augmentée et revue par M. Méon.* 4 vols. 8vo. Paris: B. Warée, oncle, 1808.

Vol. i, pp. 380-418, contains the O. F. text of *Aucassin et Nicolette*, with the musical notation.

II. *Fabliaux ou Contes*, par Legrand d'Aussy. Third edition, 5 vols. gr. 8vo, 1829. [See below, under 'Translations,' C. a. II.]

At the end of each volume is an appendix of 'Choix et extraits d'anciens Fabliaux' (paged separately). That

at the end of vol. iii. contains, pp. 9-25, *Aucassin et Nicolette*.

The text followed appears to be simply that of Méon, with no sign that the MS. had been consulted. Du Méril and Brunner attribute this recension to Francisque-Michel.

III. *Geschichte der altfranzösischen National-Literatur*, J. L. Ideler. 8vo. Berlin, 1842. Contains, pp. 317-342, the text of *Aucassin et Nicolette*, after Méon's recension.

IV. *Livre Mignard, ou la Fleur des Fabliaux*, par Charles Malo. 12mo. Paris: L. Janet (date?). Contains the text of *Aucassin et Nicolette*, after Méon's recension.

V. *Nouvelles Françaises en Prose du xiii^e Siècle*, publiées d'après les Manuscrits, par MM. Moland et d'Héricault. 12mo. Paris: Jannet, 1856 (Bibliothèque Elzevirienne). Contains, pp. 231-310, the text of *Aucassin et Nicolette*, with the music noted in old notation.

VI. *Aucassin et Nicolette*, Roman de Chevalerie, publié avec introduction et traduction par Alfred Delvau. Gr. 8vo. Paris, 1866. [Only 150 copies printed.]

The music is noted in red, in square notes, but on a stave of five lines, instead of four. M. Delvau appears to have followed the recension of Moland et d'Héricault, without consulting the MS.¹, though he has given an archaic appearance to his text, by printing it in black letter, with numerous abbreviations.

VII. *Aucassin et Nicolette*, chantefable du douzième siècle traduite par A. Bida, révision du Texte original par Gaston Paris. Sm. 4to. Paris: Hachette, 1878. With frontispiece and eight illustrations, etched by the translator.

¹ It is evident *inter alia* from his making the same omission of ten words, p. 86 (*Nouv. Franç.* p. 299).

. . . Noticed by H. Suchier in the *Augsburger Allgemeine Zeitung*, December 1, 1878.

VIII. *Aucassin und Nicolette*, neu nach der Handschrift, mit Paradigmen u. Glossar, von Hermann Suchier. Thin 8vo. F. Schöning : Paderborn, 1878.

. . . Noticed by A. Tobler in the *Zeitschrift für Romanische Philologie*, ii. 624 (1878).

by G. Paris, in *Romania*, viii. 284.

by G. Raynaud, in the *Bibliothèque de l'École des Chartes*, 40, 96.

by E. Stengel, in the *Jenaer Literaturzeitung*, March 15, 1879.

Second edition, differing but slightly: only 'carefully revised, and the text collated anew with the MS,' 1881.

Third edition, in which the text departs still further from the MS., and in which there are some interesting new notes, 1889.

IX. *Aucassin and Nicolette*, edited and translated, with Introduction, Glossary, and Bibliography, by F. W. Bourdillon, M.A. Oxon. London, 1887. 750 copies printed, plus 50 on large paper, and 6 (for the author) on extra large paper for illustration. Reviews of this book appeared in *Scotsman*, October 10, 1887; *Athenæum*, October 15, 1887; *Notes and Queries*, October 29, 1887; *St. James' Gazette*, October 31, 1887; *Manchester Guardian*, November 7, 1887; *Spectator*, November 26, 1887; *Daily News*, December 3, 1887; *Guardian*, December 7, 1887; *Pall Mall Gazette*, January 6, 1888; *Saturday Review*, January 14, 1888; *Academy*, January 21, 1888; *Journal of Education*, February 1, 1888.

X. *Cest daucasi ȝ de Nicolette*: reproduced in photo-facsimile and type-transliteration from the unique MS. . . .

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by the care of F. W. Bourdillon. Sm. 4to. Oxford : Clarendon Press, 1896.

(b) Fragmentary.

I. *Chrestomathie de l'ancien Français* (viii^e-xv^e Siècles), par Karl Bartsch, Leipzig. (First edition, 1866 : second, 1871 : third, 1875 : fourth, 1880.) Contains part of *Aucassin et Nicolette* (sections 11-26, line 6) from the text of the *Nouv. Franç.*, collated with the original MS. by M. Meyer. (In the third edition, 1875, it is comprised in columns 279-292.)

II. *Choice readings from French History*, edited by Gustave Masson, Part I. Hachette, London and Paris, 1880. Contains, pp. 17-20, three sections (8-10) of *Aucassin et Nicolette* from the text of the *Nouvelles Françaises*.

III. *Specimens of Old French*. Paget Toynbee. Oxford : Clarendon Press, 1892. Contains, pp. 135-141, the text of Section 4 (part) to 7 of *Aucassin et Nicolette* from Suchier's text.

C. TRANSLATIONS AND REPRODUCTIONS OF THE STORY.

(a) Direct Translations.

I. *Histoire ou Romance d'Aucassin et de Nicolette* [in Modern French by La Curne de Sainte-Palaye].

This was the earliest modern reproduction, and appears to have been published :

First, in the journal *Mercure*, 1752.

Second, separately, 12mo. Paris, 1752.

Third, under the title *Les amours du bon vie x temps* (a translation of the *Chastelaine de St. Gilles* being added), 12mo. Vacluse et Paris, 1756.

Fourth, under this last title, again, 12mo, in 1760.

... Of the 1756 edition a bookseller's agent in Paris writes, 'C'est une petite plaquette de toute rareté, qui s'est vendue, bien reliée il est vrai, en France jusqu'à 40 fr.'

II. *Fabliaux ou Contes, du xii^e et du xiii^e Siècle*, traduits ou extraits d'après divers Manuscrits du tems. 4 vols. 8vo. Paris, 1779. Vol. ii., pp. 180-217, contains a version in Modern French of *Aucassin et Nicolette*.

A second edition appeared in 5 vols., sm. 12mo, Paris, 1781, adding to the title 'augmentée d'une dissertation sur les Troubadours,' and the author's name, 'M. Le Grand.' The version of *Aucassin et Nicolette* is contained in vol. iii. pp. 30-72.

A third edition, 5 vols. gr. 8vo, Paris: Jules Renouard, 1829, has the title as above, but adds, 'traduits ou extraits par Legrand d'Aussy. Troisième édition, considérablement augmentée.' The version of *Aucassin et Nicolette* is contained in vol. iii. pp. 341-373.

This edition has eighteen illustrations on steel, of which fifteen are by Moreau, including the one to *Aucassin*. At the end of each volume is an appendix of O. F. texts (see *antea*, B. a. II.).

... Brunner declares that Legrand d'Aussy's is simply a 'prose version of Sainte-Palaye's rendering, with no use made of the MS., which however the translator affirms he has seen.' It should therefore strictly be included among the 'Indirect Reproductions'; but as it is itself the principal source of numerous later reproductions it is here reckoned among the 'Direct Translations.'

III. *Minerva: Taschenbuch für das Jahr 1833*, Leipzig. Contains, pp. 117-164, a German translation of *Aucassin et Nicolette*, by O. L. B. Wolff, with a brief introduction, in which he prints a specimen of the music,

in old notation. The translation was made from Méon's edition.

IV. *Histoire de la Poésie Provençale*, par M. Fauriel. 3 vols. 8vo. Paris, 1846.

Vol. iii. cap. xxxvii., pp. 180-218, contains a version in modern French of *Aucassin et Nicolette*. This was left unfinished by M. Fauriel, and the remaining part was condensed and rendered by the editor, M. Jules Mohl.

V. *Aucassin und Nicolette*, Altfranzösischer Roman übersetzt von Dr. Wilhelm Herz, 1865.

A second edition, 16mo. Troppau [1868].

Reprinted in *Spielmannsbuch*, Novellen in Versen aus dem zwölften und dreizehnten Jahrhundert. Stuttgart, 1886.

VI. *Aucassin et Nicolette*, publié avec traduction par A. Delvau. Gr. 8vo. Paris, 1866. (See above, B. a. VI.)

VII. *Bibliothèque Bleue: Collection des Romans de Chevalerie*, mis en Prose française moderne, avec illustrations, par Alfred Delvau. 4 vols. sm. folio. Paris, 1869.

Vol. i., pp. 314-327, contains *Aucassin et Nicolette*. This work appeared originally in 1859, in numbers stitched in blue paper. The number containing *Aucassin* begins with *Berthe aux grands pieds*, and ends with *Alboufaris*.

The translation varies slightly from that in Delvau's edition of the text, mentioned last.

VIII. *Aucassin et Nicolette*, traduite par A. Bida, &c. Sm. 4to. Paris, 1878. (See above, B. a. VII.)

IX. *Aucassin et Nicolette*, edited and translated by F. W. Bourdillon, 1887. (See B. a. IX.)

X. *Aucassin and Nicolette*, done into English by Andrew Lang. London, 1887. (550 copies + 63 on large paper.) An unauthorised reprint has been published in America, by Mosher, Portland, Maine, 1896.

A new and cheaper edition is announced for this year by the London publisher.

XI. *Aucassin and Nicolette*, a romance of the twelfth century, translated from the French by E. J. W. Gibb. Privately printed (50 copies). Glasgow, 1887.

XII. *Ny Svensk Tidskrift*, 1887, Augusti-September, pp. 368-400, contains *Aucassin och Nicolett*, Fornfransk fableau, öfversatt af Hugo von Feilitzen (in Swedish).

XIII. *Aucassin og Nicolette*, en oldfransk Kærligheds-roman (in Danish), ved Sophus Michaëlis, Kobenhavn (1893 or 1894), with illustrations by V. Jastrau. (Besides the ordinary edition, 50 numbered copies on Japanese paper.)

XIV. *Aucassin und Nicolette*, frei übertragen von Edmund von Sallwürk. Leipzig, 1896. (No. VI of the Kleine Ausgabe Liebeskind.)

XV. *Aucassin und Nicolette*, übersetzt von Fritz Gundlach. (Reclam's Universal-Bibliothek, 2848.) Leipzig, s.d.

XVI. This is of *Aucassin and Nicolette* . . . translated by M. S. Henry . . . and the verse translation rhymed by E. W. Thomson. Boston (U. S. A.), 1896.

(In the prose part considerable use has been made of the translation in the first edition of this present work, but without acknowledgment.)

(b) Indirect Translations, and Reproductions not literal.

I. In the fourteenth-century MS. of *Huon de Bordeaux*, known as the *MS. de Turin*, additions are made equal to twice the length of the original story (taking the *MS. de Tours* as either the original or the nearest approach to it now extant¹; *v. Huon de Bordeaux*,

¹ Herr H. Schäfer has discovered that the MS. 1451 in the Bibl. Nat. contains in part the same continuations as the Turin MS. The *Chanson de Clarisse et Flourent* is on fol. 206-225.

in *Les Anciens Poètes de la France*, Introd. pp. xliii, xlv). These additions appear to have been made by weaving together, so as to fall into the 'Carlovingian Cycle,' stories not originally connected with it. Among the stories so inwoven are the adventures of a pair of lovers, Clarisse et Florent, which are taken directly from the story of *Aucassin et Nicolette*. The only name which is preserved unchanged is that of the father of Florent, who, like the father of Aucassin, is called Garin; but the main incidents, down to the escape of the two lovers, and their embarking together on board ship, are reproduced directly, though with amplifications, as when we are told at the beginning how the heroine came to be a captive in the same town as the hero, and variations, as when Clarisse escapes, not from the window, but by loosening the fresh brickwork that closed the doorway of her prison.

The 'Continuations' from the Turin MS. were published by Max Schweigel, Marburg, 1889 (Stengel's *Ausgaben u. Abhandlungen*). *Clarisse et Florent* occupies pp. 126-152.

The numerous prose versions of *Huon de Bordeaux*, ranging from 1454 to the present century, appear to have been taken from the later version of the *Chanson de Geste*, and therefore mostly embody this and the other additions. The English translation of Lord Berners has been reprinted by the E. E. Text Soc. The tale of *Florence and Claryet* is contained in part iii. London, 1884.

II. 'Mademoiselle de Lubert, qui a donné une édition nouvelle des *Lutins de Kernosi*, y a inséré ce Fabliau dont elle a fait un Conte de Fées. Les deux

See Schäfer, *Über die Pariser HSS.* 1451 u. 22555. Stengel's *Ausgaben u. Abhandlungen*, xc. Marburg, 1892.

amants y sont nommés Étoilette et Ismir.' (Legrand d'Aussy, in *Fabliaux ou Contes*.)

The first edition of the *Lutins* appeared in 1707. (H. Brunner.)

I have been unable to get hold of a copy of this 'édition nouvelle,' or to verify the statement of Legrand d'Aussy.

III. '*Aucassin et Nicolette*, opéra-comique en trois actes, paroles de Sédaine, musique de Grétry, représenté à Versailles le 30 Déc. 1779, et à Paris le 3 Janvier, 1780.' (Larousse, *Dict. Univ.*)

In the *Œuvres choisies de Sédaine*, Paris, 1869, pp. 284-317, is printed '*Aucassin et Nicolette, ou les mœurs du bon vieux temps*. Comédie en trois actes, et en vers, mise en musique (7 Janvier, 1782).'

The story is taken from Sainte-Palaye's rendering.

IV. *Fabliaux choisis*: mis en vers par M... 32mo. Amsterdam and Paris, 1785. This contains a verse rendering of five of Legrand D'Aussy's *Fabliaux ou Contes* (as well as of *Rosemonde*). The first in the book (pp. 1-39) is *Aucassin et Nicolette*.

V. *Tales of the Twelfth and Thirteenth Centuries*. Sm. 12mo, 2 vols., 1786. This is a prose translation, in English, of some of the *Fabliaux ou Contes* of Le Grand. *Aucassin and Nicolette* is found vol. ii. pp. 125-160.

A second edition, containing thirty-three tales, appeared in 1789, in one volume, under the name of *Norman Tales*. *Aucassin*, pp. 222-243.

A third, containing forty tales, appeared as *Tales of the Minstrels* [1796]. *Aucassin*, pp. 189-207.

A fourth, under same title.

A fifth, containing fifty tales, is entitled '*The Feudal Period*'; illustrated by a series of Tales Romantic and

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Humorous, edited by W. Carew Hazlitt. London: Reeves and Turner, 1873. Sm. 8vo. *Aucassin and Nicolette*, pp. 204-224.

VI. *Choix de Fabliaux*, mis en vers. 2 vols. Genève et Paris, 1788. [By Imbert.]

In the second vol., pp. 131-157, appears *Aucassin et Nicolette, Poème ou Romance en quatre parties. Air: Avec les jeux dans le village.*

The story is taken from Le Grand's version.

VII. *Fabliaux or Tales*, abridged from French MSS. of the twelfth and thirteenth centuries, by M. Le Grand, selected and translated into English verse. [By G. L. Way.] 2 vols. royal 8vo. London, 1796, 1800.

Vol. i. (issued before vol. ii.) contains, pp. 1-35, *Aucassin and Nicolette*, in rhyming heroics, 768 lines.

A 'new edition' (second) appeared with the same title, but adding, 'by the late G. L. Way, Esq., with a preface, notes, and appendix by the late G. Ellis, Esq.' 3 vols. 8vo. London: J. Rodwell, 1815.

This work is chiefly known now as being illustrated with woodcuts by the brothers T. and J. Bewick.

VIII. In the *Berlinischer Taschenkalender* for 1820 appeared the first two acts of a romantic opera by J. F. Koreff, entitled *Aucassin und Nicolette, oder die Liebe aus der guten alten Zeit.*

Brunner says that Koreff followed Sainte-Palaye's version; but he has been unable to discover if more than these two acts was ever published.

Heine addressed a sonnet to Koreff on this play.

IX. In 1825 was produced the Count von Platen's play, *Treue um Treue*, founded on the story of *Aucassin and Nicolette* (their names being preserved).

According to Brunner, von Platen appears to have

followed principally the *Fabliaux choisis mis en vers par M.*

The play is to be found in the third volume of the *Collected Works of the Count von Platen*, 5 vols. Stuttgart and Tübingen, 1853.

X. *Das Novellenbuch, oder Hundert Novellen nach alten italienischen, spanischen, französischen, &c.*, von Eduard von Bülow. 3 vols. 8vo. Leipzig, 1836.

Vol. iii., pp. 30-39, contains a translation in German of *Aucassin et Nicolette*, from Sainte-Palaye's version.

XI. *La France aux temps des Croisades*, par M. le V^{te} de Vaublanc. 4 vols. 8vo. Paris: vols. i. and ii., 1844; vols. iii. and iv., 1849.

Vol. iii., pp. 231-241, contains an epitome of the story of *Aucassin et Nicolette* made from Legrand D'Aussy's rendering.

XII. *Histoire littéraire de la France* (31 vols. 4to).

Vol. xix., 1835, contains a full epitome of *Aucassin et Nicolette*, with some quotations, apparently made direct from the MS. and not from Méon's edition. This Notice was by M. Amaury Duval.

In vol. xvi. p. 179 of the same work is a short account of *Aucassin* by M. Daunou, in which he embodies the criticisms of M. J. Chenier, from his *Fragmens de Littérature*, Paris, 1818.

XIII. *The Lovers of Provence, Aucassin and Nicolette*, rendered into modern French by Alexandre Bida, translated into English verse and prose by A. Rodney Macdonough; illustrated. [With Introductory note by E. C. Stedman.] New York, 1810.

The illustrations are engraved on wood, and are sixteen in number, of which nine are reproductions of Bida's etching in his French version.

XIV. *The World of Romance*. Cassell & Co. London, 1892.

Contains, pp. 352-363, the story of *Aucassin and Nicolette*, in English, adapted and condensed, with no verse, and omitting the 'Torelore Episode.'

Aucassin, New Edition Bibliography. p. 190.

XV. *Revue de Philologie française*, vol. viii, p. 244. (Paris, 1894.)

Contains a full analysis of *Aucassin et Nicolette*, with many bits of translation.

D. SEPARATE DISSERTATIONS: CRITICAL OR GRAMMATICAL.

I. *Studies in the History of the Renaissance*, by Walter H. Pater. 8vo. London: Macmillan, 1873. Contains, pp. 1-17, an article on *Aucassin and Nicolette*, with a quotation (from Fauriel's version) of Aucassin's speech, 'En Paradis qu'ai-je à faire?' (sect. 6), and a translation in English (also from Fauriel's version) of the passage describing Nicolette's escape from the chamber (sect. 13).

A second edition bears an altered title, *The Renaissance, Studies in Art and Poetry*, by Walter Pater. Second edition, revised. 8vo. London: Macmillan, 1877. On pp. 1-31 is an article, 'Two Early French Stories' (i.e. *Aucassin and Nicolette*, and *Amis and Amiles*), embodying much of the article in the first edition, omitting the French quotation, but retaining the translated passage.

Third edition (same title as second), 1888.

II. *Über Aucassin und Nicolette*, by Hugo Brunner, is a paper, sm. 4to, of 32 pp., in columns, published in 1880 as an 'Inaugural Dissertation for proceeding to the

Doctor's degree,' and with an altered title-page, in 1881, in the *Programm der Realschule zweiter Ordnung zu Cassel*, 1880-1881.

It consists of two parts, the first being a general critique, with a special comparison between *Aucassin et Nicolette* and *Floire et Blanceflor* (this comparison occupies pp. 6-21); the second comprising the Literary History of the work, to which, as I said above, these Bibliographical notes owe much.

III. Die Wortstellung in der Altfranzösischen Dichtung *Aucassin et Nicolette*, von Julius Schlichum. Heilbronn, 1882. 8vo, pp. 45.

This is the third number of vol. iii. of *Französische Studien*, herausgegeben von G. Körting und E. Koschwitz.

IV. Programm (No. 645) des Fürstlichen Gymnasiums zu Arnstadt: 1883. Contains, first article, *Aucassin et Nicolette*, comme imitation de *Floire et Blanchefleur*, et comme modèle de *Treue um Treue*, vom Gymnasial-lehrer Dr. Wagner.

V. Letters on Literature, by Andrew Lang (originally published in the *Independent* of New York). Contains, pp. 80-91, a letter on *Aucassin and Nicolette*, mainly consisting of the same matter as the Introduction to the same author's translation (*v. C. a. X*).

E. IMPOSTURE.

A bibliography of *Aucassin et Nicolette* would not be complete without allusion to the fictitious authoress, Barbe de Verrue, who is said to have borrowed the *Aucassin* from an equally fictitious Provençal troubadour, Jéronyme, dict l'Africain. These personages are the invention of Ch. Vanderbourg, and his statements about them are introduced into the preface to the *Poésies de*

Marguerite-Éléonore Clotilde de Vallon-Chanlis : Paris, 1824 : poems fabricated by the Marquis Étienne de Surville. (See Brunner, *ü. Auc. u. Nic.* p. 2, and Koenig, *Étude sur l'Authenticité des Poésies de Clotilde de Surville*, Halle, 1875.)

Vanderbourg cites twenty lines of a supposed 'Prologue' to *Aucassin* : but they unfortunately betray the imposture, among other things, by following the modern arrangement of alternating masculine and feminine rhymes. The lines are wholly worthless, and cannot even be quoted as an example of the misplaced ingenuity of literary impostors.

GLOSSARY

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GLOSSARY

THIS glossary has been compiled chiefly for those who may wish, without having thoroughly mastered the grammar and forms of the Old-French language, yet to be able to read this little tale in its original tongue. The most puzzling grammatical forms are therefore here explained, as well as those words which are not to be found in a Modern French dictionary, or whose early form differs much from the modern word.

EXPLANATION OF SIGNS

O.F. = Old-French.

M.F. = Modern French. When in brackets (M.F.—) the meaning of the modern word is somewhat different.

O.E. = Old-English.

M.E. = Modern English.

A

Abatre, M.F. *abattre*, to abate.

Abosmé, distressed, cast down.

Acater, M.F. *acheter*, to buy. [O.E. *acater* = a purveyor, *acates* = provisions.]

Acener, to summon.

Aciever, M.F. *achever*, to achieve, accomplish.

Acoillir, M.F. *accueillir*, to begin, undertake (a journey).

[O.E. *accoil* = to gather in a circle, Spenser.]

Acoler, to embrace. [O.E. *acolen*, in same sense.]

Acouter, M.F. *accouder*, to lean on one's elbow.

Acuiter, M.F. *acquitter*, to acquit.

Acuser, M.F. *accuser*, to accuse, denounce.

Adol6, grieved, afflicted.

Adrecier, M.F. *adresser*, to direct, address.

Afaire, M.F. *affaire*, matter, business.

Afferi6s (S. 25, l. 14), 2 plur. cond., from *afferir*, to suit.

Afier, to promise, affirm. [O.E. *affy* = to trust to.]

Aforkier, to fork, separate.

Afuler, M.F. *affubler*, to wrap up, clothe.

Aguisier, M.F. *aiguiser*, to sharpen.

Aidier, M.F. *aider*, to help, aid.

Aie (p. 8, l. 7), 2 imperat. sing., from *aidier*.

Aim, 1 sing. pres. ind. of *amer* = *aimer*.

Ainc, **Ainques**, ever; with negative, never.

Ainne: 1 and 3 sing. pres. ind. of *amer* = *aimer*.

Ains, but.

Ait, 3 sing. pres. subj., from *aidier* = *aider*.

Aiues, 2 sing. imperat., from *aidier* (*aiuer*) = *aider*.

Ajorner, to dawn (the part. *ajorn6e* is sometimes used alone for the dawn).

∴ The O. E. *ajornen* has the sense of fixing a day, and the M.F. *ajourner* has the same meaning as the M.E. adjourn.

Alast, 3 sing. impf. subj., from *aler* = *aller*.

Alec (S. 29, l. 4) = ilec: *there*.

Aleoir, the passage behind the battlements. [O.E. *alure*, *alour*.]

Aler, M.F. *aller*, to go.

- Aleure**, M.F. *allure*. *Grant aleure*, at a great pace.
- Alissiez**, 2 pl. impf. subj., from *aler* = *aller*.
- Alumer**, M.F. *allumer*, to kindle.
- Amaladir**, to make ill, or to become ill.
- Ameor**, lover. (Strictly this is the objective case, from Lat. *amatorem*, the subjective case being *Amere(s)*, from Lat. *amator*, with the *s* added later as sign of the subjective case.)
- Amer**, M.F. *aimer*, to love.
- Amiete**, dimin. of *amie*, friend or lover. [O.E. *amy*.]
- Amissiez**, 2 pl. impf. subj. of *amer* = *aimer*.
- Amont**, upwards, above. (Still in use in M.F.)
- Amusaffe**, one of the many corrupted forms in which the Arabic *amir*, prince or emir, appears in O.F. The most frequent is *amiral* [O.E. *amiral*, *amerell*, &c.]. In mediæval literature it usually means the Sultan.
- Anbler** (ambler), M.F. *aller l'amble*, to amble.
- Ancestre**, M.F. *ancêtres* (pl.), ancestor. This is the subjective case, the objective being *ancissor*.
- Ançois** (que), rather (than), before (that).
- Andex** (andæus), both.
- Anemi**, M.F. *ennemi*, enemy.
- Anti**, -e, M.F. *antique*, antique, ancient.
- Anuit**, to-night.
- Apparellier**, M.F. *appareiller*, to prepare, make ready, apparel. [O.E. *apparail*, to provide, furnish.]
- Apeler**, M.F. *appeler*, to call, accost. [O.E. *appeal*, without prep. to.]
- Aperceusent**, 3 pl. impf. subj. of *apercevoir*, to perceive. [O.E. *apperceive*.]
- Apoier**, M.F. *appuyer*, to lean. [O.E. *appuyed*, supported.]

- Aprocier**, M.F. *approcher*, to approach.
Arbalestée, a bowshot (of a cross-bow).
Ardoir, to burn.
Arester (3 sing. pf. *arestit* = *arestiut*), M.F. *arrêter*, to stop.
Argoit = *ardoit*, 3 sing. impf. ind. of *ardoir* (*ardre*), to burn.
Ariere, M.F. *arrière*, back (adv.).
Arçon, saddle-bow. [O.E. *arsoun*.]
Arme (p. 20, l. 12). M.F. *âme*, soul.
Asalir, M.F. *assaillir*, to assail.
Asanler, M.F. *assembler*, to assemble.
Asaut, 3 sing. pres. ind., from *asalir*.
Assaut, M.F. *assaut*, assault.
Asis = *assis* : pf. part., from *asseir*.
Asognenter, *Asoignenter*, to make (his) paramour (*soignante*).
Asseir (pf. 3 sing. *assist*), M.F. *asseoir*, to set, place, make to sit.
Assis, pf. part. of *asseir*. **Bien assis**, well-ordered, well-arranged, symmetrical.
Astage (S. 37, l. 3), for *Estage*, M.F. *étage*, house, building.
Atacier, M.F. *attacher*, to attach, fasten.
Atenc, 1 sing. pres. ind., from *atendre* = *attendre*, to wait.
Atorner (M.F. *atours*, attire), to arrange, equip, attire. [O.E. *atourned*, *equipped*.]
Auberc, a hauberk, coat of mail.
Aumosne, M.F. *aumône*, a kindness, alms. [O.E. *aumone*, *almoyn*.]
Auquant, some.
Ausi, M.F. *aussi*, so, also.

Autresi, so, also.

Aval (prep.) down, (adv.) below. (Survives in special uses in M.F.)

Avaler (M.F. *avaler*, to swallow), to descend, go down. [O.E. *avale*, to descend, or to let down.]

Avenir, to happen. Pf. 3 sing. *avint*, 3 sing. pres. subj. *aviegne*, pres. part. *avenant*, pleasing. [O.E. *avenaunt*.]

Avers, against.

Aveuc, **Aveques**, **Avoc**, M.F. *avec*, with.

Avoi, alack! Interjection 'expressive of astonishment with an idea of opposition, discontent, irritation.' (Burguy.) [O.E. *avoy*! used to hounds.]

Avoir (noun), wealth, money. [O.E. *avere*.]

Avoir (vb.), to have.

The parts in use in this work are the following:—

Ind. pres. *ai*, *as*, *a*, *avons*, *avés*, *ont*.

Ind. impf. *avoie* (1 sing.), *avoi* (3 sing.)

Ind. perf. *oi*, *euc*; *eus*; *ot*, *eut*; *eumes*; *eustes*; *orent*, *eurent*.

Ind. fut. *arai*. Cond. *aroie*.

Subj. pres. *aie*, *aies*, *ait*, *aions*; *aieés*, *aieés*; *aient*.

Subj. impf. *eusse*, *eusce* (1 sing.), *euses* (2 sing.)

Inf. *avoir*.

B

Ba (interjection).

Baceler, M.F. *bachelier*, a youth (not of noble rank).

Baer, to gape (in desire for), to desire eagerly. [O.E. *bay*=to open the mouth entreatingly for food, according to Halliwell's Dict. s.v. Bay, 10.]

Bal, a dance.

Bare, M.F. *barre*, barrier, entrenchment.

Baron, the objective case, and plural, of *Bers*, a man, lord, husband.

Baston, M.F. *bâton*, stick, cudgel. [O.E. *baston*.]

Batre, M.F. *battre*, to beat.

Bautisier, M.F. *baptiser*, to baptise.

Bé, a vulgar euphemism, in swearing, for *Dé* (*Dieu*).

Bel, -ø, M.F. *beau*, fair, beautiful. [O.E. *bele*. O.E. *belamy* = O.F. *bel ami*.]

Belement, fairly, well.

Beneir, M.F. *bénir*, to bless. 3 sing. pres. subj. *bencie*, *benie*, part. pf. *beneoit*, *benois*, *benooit*.

Ber (adj.), noble (also used as a noun, *v.* **Baron**).

Beste, M.F. *bête*, beast.

Biauté, M.F. *beauté*, beauty.

Bis (fem. *bise*, or *bisse*), dark grey. [O.E. *bis*, *byse*.]

Blecier, M.F. *blessier*, to wound, hurt.

Bliant, an outer garment. [O.E. *bleaunt*. Mod. F. and E. *blouse* is the same word.]

Blondet, dimin. of *blond*, blond.

Blons, subj. case sing. of *blond*.

Bouee, M.F. *bouche*, mouth.

Boin = *bon*, good.

Bon(s) (p. 14, l. 10), will, good pleasure.

Bors, object. case plur. of *borc*, M.F. *bourg*, town, borough.

Border (infin. used as substant. p. 24, l. 13), to jest. [O.E. *bourde*.]

Bordir (infin. used as subst. p. 42, l. 19), the same word as the last, with different conjugation.

Borgois, M.F. *bourgeois*, townsman, burgess.

Borse, M.F. *bourse*, purse, leathern bag.

Bos, M.F. *bois*, a wood [a Teutonic word, English *bush*].

Brace, embrace, used in a different sense from *brac* [M.F. *bras*], the arm. *Brace* is fem. derived from the plural *brachia*; *brac* (*bras*) is masc. derived from the sing. *brachium*.

Braies, breeches.

Brans, obj. case plural of *brant*, sword, brand.

Buo (p. 86, l. 18), 1 sing. pf. ind. of *boire*, to drink.

Buef, M.F. *bœuf*, ox (used in S. 24 for oxhide).

Bués, obj. case plur. of *buef*, oxen.

C

C' = *que*.

Cacier, M.F. *chasser*, to hunt, drive. 1 sing. impf. ind. *caçõe*.

Çainst, 3 sing. pf. ind. of *çaindre*, M.F. *ceindre*, to gird.

Çainte, fem. part. pf. of *çaindre*.

Cair, M.F. *choir*, to fall, 3 sing. impf. *caoit*, 3 sing. pf. *cai*.

Caitif, -ve (subj. case sing. masc. *caitis*), M.F. *chétif*, wretched, miserable, caitiff.

Cambre, **Canbre**, M.F. *chambre*, chamber, room.

Cançon, M.F. *chanson*, song.

Cans, obj. case plur. (or subj. sing.) of *canp*, M.F. *champ*, field, plain. [O.E. *champe* in technical meaning, v. Halliwell.]

Canpegneus, obj. case plur. of *canpegneul*, M.F. *champignon*, mushroom.

Canpel (obj. case plur. *canpés*), of or belonging to the field of battle. *Estor canpel*, a fight in open field. *Grans canpegneus canpés* seems to mean merely mushrooms of the field, unless it is mock-heroic, 'great war-mushrooms.'

Cant (subj. case sing. *cans*), M.F. *chant*, song.

Cantefable, a *ᾠδὴ λεγόμενον* used by this writer to describe his story, told half in verse and half in prose.

Canter, M.F. *chanter*, to sing.

Caple (chaple), slaughter.

Car (before an imperative) Now, then. *Car pren tes armes!* Now take thine arms!

Car, M.F. *chair*, flesh, meat.

Carbouclée, a coal, piece of charcoal.

Carbounée, broiled meat.

Carole, a kind of dance. [O.E. *carole*.]

Carue, M.F. *charrue*, a plough, or team.

Cast, 3 sing. pres. subj. of *cacier*, to drive.

Castel, M.F. *château*, castle.

Cateron, the nipple of the breast.

Cauciés, subj. case sing. of pf. part., from *caucier*, M.F. *chausser*: shod.

Cauper, M.F. *couper*, to cut.

Caut, 3 sing. pres. ind. of *caloir* (*chaloir*), to matter, signify. (Cf. M.F. *nonchalant*.)

Caut, M.F. *chaud*, warm.

Caviax, Caviaus, M.F. *cheveux*, the hair.

Cel, obj. case sing. of *cil*, that. (Dem. Pron.)

Cemin, M.F. *chemin*, way.

Cemise, Cemisse, M.F. *chemise*, chemise, shirt.

Center = canter, M.F. *chanter*, to sing.

Cerquier, M.F. *chercher*, to search, seek.

Cest, obj. case sing. of *cis*, this.

Ceste, fem. of *cis*, this.

Ceval, M.F. *cheval*, horse.

Cevalier, Ceveler, M.F. *chevalier*, knight.

Cevaucier, M.F. *chevaucher*, to ride.

Ci (p. 20, l. 17), subj. case masc. plural of *cil*, these.

Ciax, obj. case masc. plural of *cil*, these.

Cief, M.F. *chef*, head ; also in sense of end or beginning.

Cien, M.F. *chien*, dog, hound.

Cier, -e, M.F. *cher*, dear.

Ciere (noun), face, countenance, cheer.

Ciés, M.F. *chez*, at the house of.

Cil (subj. case sing. and plur.), that, those.

Cis (subj. case sing.), this.

Cist (subj. case plural), these.

Civre (Cievre), M.F. *chèvre*, goat.

Clamer, to call, name : refl. to call oneself, as in *se clama orphenine, s'est clamée lasse*.

Cler, -e, M.F. *clair*, bright, clear.

Clop, lame. [In Cornish dial. *clopping*=lame, acc. to Halliwell.]

Ço, Çou, neuter of *cis*, this.

Coi, -e (Quoi), M.F. *coi, coite*, quiet, still. [English *coy*.]

Cointe, well-bred, gracious ; or, trim, neat. [O.E. *coynt*, Mod. E. *quaint*.] The two words, from Lat. *cognitus* and *comptus*, respectively, seem to have got confused. (See Burguy *s.v.*, and Skeat, Etym. Dict., *s.v.* Quaint.)
With the passage here,

Nicolete est cointe et gai,

may well be compared

Bergeronette sui, mais j'ai
Ami bel et cointe et gai.

Le Jeu de Robin et de Marion, l. 94.

Com, Come, M.F. *comme*, as, how.

Comencier, M.F. *commencer*, to begin.

Coment, M.F. *comment*, how.

Con = come, M.F. *comme*.

Conduist, 3 sing. pf. ind. of *conduire*, to lead, conduct.

Congié, M.F. *congé*. *Prendre congé à*, to take leave of.

Commander = **comander**, M.F. *commander*, to command, commend.

Commencier = **comencier**.

Coniissiés, 2 pl. pres. ind. of *conoistre*, M.F. *connaître*, to know.

Conpaignet (dimin., from *conpaing*), M.F. *compagnon*, companion.

Conplis, part. pf. of *conplir*, completed.

Conte, obj. case sing. and subj. plural of *Quens* (*Cuens*), M.F. *Comte*, Count.

Contreval (adv. and prep.), down.

Corans, M.F. *courant*, subj. case sing. pres. part., from *corre*, M.F. *courir*, eager, spirited.

Courecier, M.F. *courroucer*, to anger, provoke.

Cort, M.F. *court*, 3 sing. pres. ind., from *corre*, M.F. *courir*, to run.

Cors, M.F. *corps*, body. Hence, person, self.

Corset, dim. from *cors*, *v.* note to p. 74, l. 4.

Costé, M.F. *côté*, side.

Costume, M.F. *coutume*, custom.

Cote, M.F. *cotte*, coat.

Coumencier = **comencier**.

Counisçons, M.F. *connaissons*, 1 plur. pres. ind. of *conoistre*, M.F. *connaître*, to know.

Goutel, M.F. *couteau*, knife.

Goutelet, dimin. of *coutel*.

Couvenra, M.F. *conviendra*, 3 sing. fut. of *covenir*, M.F. *convenir*, to beseem, behove.

Covien, **Covient**, M.F. *convient*, 3 sing. pres. ind. of *covenir*, M.F. *convenir*, to beseem, behove.

Creanter, to grant, agree to.

Creveure, chink, crevice.

Crigne, M.F. *crin*, hair.

Cropent, 3 pl. pres. ind. of *cropir*, M.F. *croupir*, grovel.

[O.E. *crope*.]

Cruute, M.F. *crypte*, crypt, vault.

Cuer, M.F. *cœur*, heart.

Cueute, mattress. *Cueute pointe*, M.F. *courte-pointe*, quilt.

[Eng. *counterpane* is a corruption of this word. *v. Skeat*.]

Cuidier, Quidier, to think, believe. 1 sing. pres. ind.

cuit, *quit*, *quid*. 3 sing. pf. *cuida*. 2 pl. cond. *cui-deriez*.

Cururent, M.F. *coururent*, 3 pl. perf. of *corre*, M.F. *courir*, to run.

D

Damage, M.F. *dommage*, damage, loss.

Damediu (Lat. *Dominus Deus*), the Lord God.

Damoisel, M.F. *damoiseau*, young lord, youth of noble birth.

Damoisele, M.F. *damoiselle*, *demoiselle*, young lady (properly, of noble birth). [O.E. *damozel*.]

Dansellon (Provençal, *donzelon*), dimin. of *danzel*, *damoisel*.

Debonaire, *de boin aire*, gentle, gracious, debonair.

Decauç, M.F. *déchaux*, barefoot. ('*Qui porte des sandales sans bas*,' used now only of Carmelite friars. Littré.)

Deduit, pleasure, enjoyment. [O.E. *deduit*.] In the *Roman de la Rose* the personified *Deduit* is called Mirth in the English version.

Deffremer (*desfermer*), to unlock.

Defors (adv. and prep.), without, outside.

Dehait, grief, sorrow, used specially, with or without *ait* (subj. of *avoir*), as a malediction. [So in O.E. *Datheit* is used absolutely as an imprecation.]

Del = de le, M.F. *du*.

Delés, near, alongside of.

- Delit**, delight, ecstasy. [O.E. spelling, *delit*.]
Demant, 1 sing. pres. ind. of *demander*, to ask.
Demener, M.F. *démener*, to conduct, manage, behave ;
 with *dol*, or *joie*, to exhibit grief or joy. [Eng. to *demean*
 (oneself), in sense of behave.]
Dementer, to lament, weep wildly.
Demorer, demourer, M.F. *demeurer*, to tarry, delay.
 [O.E. *demere*, *demoere*.]
Deneret, dimin. of *denier*.
Denier, M.F. *denier*, money, coin ; also (in S. 18, p. 64)
 as a coin of particular value, of which 12 went to one
sol (*sou*) : a penny.
Dens, M.F. *dans*, in.
Depeciés, M.F. *dépecer* (quite distinct from *dépêcher*), to
 break down, break in pieces.
Deport, delight, pleasure. [O.E. *disport*, *sport*.]
Dervé, deranged, distraught (from vb. *derver*).
Deseure (adv. and prep.), on, upon, above.
Desfendre = *defendre*, to defend.
Desiretés, M.F. *dés hérité*, disinherited (part. from
desireter). [O.E. *deserited*.]
Desisiens, 1 pl. subj. impf. of *dire*, to say.
Desos, **Desox**, **Desou**, M.F. *dessous*, underneath, below.
Desronpre, to tear.
Destor, M.F. *détour*, out-of-the-way place, by-way.
Destorbier, to disturb, trouble, annoy. In S. 10, p. 38,
 it may be either the infinitive after *porrés*, or used as a
 noun after *faire*.
Destre, right (hand).
Destrier, **Destrir**, war-horse, charger. [O.F. *destrere*.]
Desus, M.F. *dessus*, above (adv.).
Detiegne, 3 sing. pres. subj. of *detenir*, to detain, keep.
Deul, M.F. *deuil*, grief, mourning. [O.E. *dule*, *dole*.]

- Deus, Dex**, M.F. *deux*, two.
Deust, 3 sing. impf. subj. of *devoir*, to owe, ought.
Di, Dis, day.
Dient, 3 pl. pres. indic. of *dire*, to say.
Dississciés, 2 pl. impf. subj. of *dire*, to say.
Diu, obj. case sing. of *Dix, Dius*, M.F. *Dieu*, God. *De par Diu!* a formula of assent, cf. *L'Empereur Constant*, p. 13 and p. 18.
Diva (interjection), exclamation of strong feeling. The derivation is uncertain. If *va* is imper. of *aller* (as Burguy *et al.*) we may parallel (and sometimes translate) by 'Go to!'
Dix, M.F. *Dieu*.
Doce, Duce, M.F. *douce* (fem.), sweet. [O.E. *douce*.]
Douçour, Douçor, M.F. *douceur*, sweetness.
Doinse, 1 sing. } pres. subj. of *doner*, M.F.
Doinst, 3 sing. } *donner*, to give.
Dol, M.F. *deuil*, grief.
Dolor, M.F. *douleur*, grief. [O.E. *dolour*.]
Dongon, Donjon, M.F. *dongeon*, castle, keep. [This was the old sense of Eng. *dungeon*.]
Donrai, Donra, 1 and 3 sing. fut. of *doner*, M.F. *donner*.
Donroie, Donroit, Donriés, 1 and 3 sing. and 2 pl. cond. of *doner*, M.F. *donner*.
Dont, besides being the same word as M.F. *dont*, of whom, it is also M.F. *donc*, then.
Dox = Dou(e)s, M.F. *doux*, sweet.
Drecier, M.F. *dresser*, to raise, direct, set (of a sail). [English *dress*, in some senses.]
Dublier, Doublier (adj.), lined.
Duel, M.F. *deuil*, mourning, grief.
Dusque, M.F. *jusque*, up to, as far as.

E

E (S. 16, p. 58, l. 13] = *et*.

E, an exclamation, oh! *E Dix!* (S. 24, p. 90.)

Eage, M.F. *âge*, age.

El (S. 3, p. 12, l. 7), other (neuter).

El = *en le*.

Enbarer, to beat in, break through.

Enbatre (refl.), come up to, hasten up to.

Enbler, to steal, carry off by stealth, (refl.) to steal away.

Enbraser, M.F. *embraser*, to kindle.

Ene, **Enne** (interrogative particle), (Do you) not . . . ?

Enfances, youthful exploits (as in the title of the *Chanson de Geste*, '*Les Enfances Ogier*').

Enfes, subj. case sing. of *enfant*.

Engien, M.F. *engin*, device, contrivance. [O.E. *engin*.]

Enmi, amidst.

Enon = *el non*, in the name.

Enparlé, eloquent, ready of speech.

Enpereris, M.F. *impératrice*, empress.

Enploïie ('qu'ele ne fust bien enploïie en li'), cf. 'et que bien i seroit emploié' (La Comtesse de Ponthieu, *Nouv. Franç.* p. 227), on which is the note, 'Locution fréquente pour dire : mériter quelque chose.'

Ens, within.

Enseurquetot, above all, besides, moreover.

Ensi, M.F. *ainsi*, so.

Ent (S. 40, p. 128, l. 17. *venés ent*) = *en*.

Entecié (fem. *entecie*), M.F. *entacher*; literally: spotted, marked with. The verb is derived from the subst. *teche*; see under *Teco*.

Enterriez, 2 pl. cond. of *entrer*, to enter.

Entor, around.

Entre: besides its modern meaning, this preposition had in O.F. a sense of 'together', as in *entre lui et s'amie*, which we can understand as being an extension of its use in such phrases as *entre nous*, between ourselves.

Entrebaissier, to kiss one another.

Entremi, in the midst, into the midst.

Entrepris, perf. part. of *entreprendre*, overcome, brought low, distressed.

Entreusque, **Entroeusque**, while.

Entrocions, 1 pl. pres. ind. of *entrocirre*, to kill one another.

Erbe, M.F. *herbe*, grass, herb.

Ere, **Ert**, fut. of *estre* = *être*, to be.

Erèses (*esrèses*), part., from *esrere*, worn out, threadbare. (Lat. *ex-radere*, *-rasus*.)

Es-: many words in O.F. begin with *es-* that in M.F. begin with *é*.

Es vous, lo, look you.

Esbanoiier, to amuse, cheer, delight.

Esbaudir, to urge, excite, encourage.

Escargaite (*eschargaite*), M.F. *échaugnette*, a watchman, sentinel, patrol (Low Lat. *scaraguayta*, German *schaerwachte*).

Escerveler, to dash out the brains. (M.F. *écerveld* = hare-brained.)

Escoi (for **Escoil**, **Essil**), misery, wretchedness (lit. *exile*).

Esolaire, celandine (the plant). So called from its supposed properties of brightening or restoring the eyesight.

Esclos, track, slot. (*Slot* and *Esclos* are apparently not connected. See Skeat, and Diez, *sub vv.*)

Escorça (*s'*-), tucked up her dress, pf. from *escorrier* (M.F. *écourter*).

P

- Escorciés**, grazed, flayed, part. from *escorcier*, M.F. *écorcher*. [Eng. *scorch*.]
- Esgarder**, to look. (M.F. *égard*, subst.)
- Esmailer**, to dismay, (refl.) be afraid. [O.E. *esmaye*.]
- Esmari**, M.F. *marri*, troubled, astonished, part. of *esmarir*. [English *marred* is from the same root.]
- Espanie**, opened, blossomed, part. fem., from *espanir*, M.F. *épandre*. [Eng. *expand*.]
- Esparnaiscent**, 3 pl. impf. subj. of *espargnier*, M.F. *épargner*, to spare.
- Espartir**, to separate. [O.E. *to sparse* = to disperse.]
- Espiritable**, spiritual, heavenly.
- Espés**, -se, M.F. *épais*, -se, thick.
- Espiel**, M.F. *épieu*, spear.
- Esquelderoie**, 1 sing. cond. of *escoillir* (*coillir* = M.F. *cueillir*), to rush, throw oneself.
- Essor**, the open air, free fresh air. (M.F. *essor*, flight; from which Eng. *soar*.)
- Ester**, to stand. *Laissier ester*, to let alone. (M.F. *ester*, to appear in court.)
- Esterai**, **Esterioie**, fut. and cond. of *estre* = *être*, to be.
- Estor**, battle, combat. [O.E. *stoure*.]
- Estore** (*estoire*), a fleet.
- Estragne** = *estrange*, M.F. *étrange*, strange, foreign.
- Estrain**, M.F. (patois) *étrain*, straw.
- Estraint**, 3 sing. pres. ind. of *estraindre*, M.F. *êtreindre*, to wrap up.
- Estroséement**, **Estrousement**, immediately, then and there.
- Estrumelé**, full of sores or swellings. (Prov. *estrumos*.)
- Esvertin**, M.F. *avertin*, dizziness, epilepsy.
- Ex**, M.F. *yeux*, eyes.
- Eusce**, etc., impf. subj. of *avoir*.

Estre, M.F. *être*, to be.

The following parts are in use in this work :—

Ind. pres. *sui*; *es, iés*; *est, somes, estes, sont*.

Ind. impf. *estoit* (1 sing.)

Ind. perf. *fui* [*fus*], *fu* [*fumes*], *fustes, furent*.

Ind. fut. 1 sing. *serai, esteraï, ere, 3 sing. ert, iert*.

Ind. cond. 1 sing. *seroie, esteroie*.

Subj. pres. *soie, soies, soit, soions, soïés, soient*.

Subj. impf. 1 sing. *fusse, feusse, fuisse*.

Inf. *estre, iestre*.

F

Fabler, flabler, flaber, fabloier, flaboyer, to relate, recount. (Heading of all the prose sections.)

Faelé, M.F. *fêlé*, cracked, fissured.

Faïde, vengeance (which might be legally claimed or taken). From Saxon *Fêhðe*, whence English *feud* (in O.E. *fede*), *v.* Du Cange, *s.v.* Faïda.

Faire.

The principal parts used in this work are as follows :

Ind. pres. *faç, fais*; *fait, fai*; *faisons, faites*.

Ind. impf. 3 sing. *faisoit*, 2 pl. *faissîs*, 3 pl. *faisoient*.

Ind. pf. 3 sing. *fist*, 3 pl. *fisent, fissen*.

Ind. fut. 1 sing. *ferai*, 2 plur. *ferés*, 3 pl. *feront*.

Ind. cond. 1 sing. *feroie*, 3 sing. *feroit*, 3 pl. *feroient*.

Subj. pres. 2 pl. *facîs*. Impf. 3 sing. *fesist*.

Inf. *faire, fare*. Pf. Part. *fait, -e*.

Fais, M.F. *faix*, heap, mass; *tot à un fais*, all at once.

(Colloq. Eng., all of a heap.)

∴ The Dictionaries and Glossaries I have consulted give examples of the phrase *à un fais* with a plural

verb = *en masse*, but none, besides this passage, of its use with the singular.

Fait (3 sing. pres. ind. of *faire*), says, said, quoth.

Faitement (si *faitement*), so, in such a way.

Fau, Faus = *fol*, fool.

Fiere, Fieres, 1 and 2 sing. pres. subj. of *ferir*, to strike.

Fissen (S. 38, p. 118), for *fissent*, 3 pl. pf. ind. of *faire*.

The *t*, not sounded, has become omitted phonetically in spelling. There are other instances of this in this work : *defen(t)*, *missen(t)*, &c.

Flaustele, dimin. of *Flauste*, M.F. *flûte*, flute, flageolet.

Foille, M.F. *feuille*, leaf. [O.E. *foiles*.]

Foilli, leafy.

Fons, M.F. *fond*, bottom.

Forceur, stronger, greater. (Lat. *fortior*.)

Forment (adv.), M.F. *fortement*, strongly, very much.

Forment (subst.), M.F. *froment*, wheat.

Forni, part. from *fornir* (M.F. *fournir*). *Bien forni*, well-made, well-fashioned.

Forrer, M.F. *fourrer*, to line, bedeck.

Frale (*fraile*), M.F. *frêle*, frail, weak.

Frés, Fresce, M.F. *frais, fraîche*, fresh.

Freté, laced, bound, banded.

Fu, M.F. *feu*, fire.

Fuelle, M.F. *feuille*, leaf.

Fuisse = *fusse* (see *Estre*).

G

Gaber, to mock, make game of.

Gaite, M.F. *guet*, watchman, warder.

Galos, plur. of *Galop*. *Les galos, les galopiaux*, at full speed, at a gallop.

Ganbe, dimin. *ganbete*, M.F. *jambe*, leg.

Garir, M.F. *guérir*, to cure, heal.

Garnement, garments, armour, equipments. [O.E. *garment*.]

Garris (Provenç. *garric*), according to Suchier the Kermes-oak, *quercus coccifera*, according to G. Paris merely the Waste, or Landes.

Gastelet, dimin. of *Gastel*, M.F. *gâteau*, cake. [O.E. *wastel*.]

Gaudine, woodland.

Gauge: *Nois gauge*, walnut (*lit.* foreign nut—both gauge and wal- being derived from the same root, *walah* in Old German, *wealh* in Ang.-Sax., = foreign).

Gaune, M.F. *jaune*, yellow.

Gaut, wood.

Ge = *je*.

Gehi, 3 sing. perf. of *gehir*, to confess, reveal.

Gent, -e, gentle, pretty, graceful. [O.E. *gent*.] The word has perished from Modern French and English, from the substitution of *gentil* and *gentle* with much the same meaning, but of different derivation: *gent* = Lat. *genitus*, *gentil* = Lat. *gentilis*.

Gerra, 3 sing. fut.

Gis, gist, pres. ind.

Gisoit, gissoit, gis-
soient, imp. ind.

} from *gésir*, to lie (*d'enfant*,
in childbed). *Ci-gît* remains
in M.F.

Gigle (M.F. *gigue*, a jig), a musical instrument of the violin kind. [O.E. *gig*, *gigge*.]

Glacier, M.F. *glisser*, to glide.

Gorés, 2 pl. fut. of *goir*, M.F. *jouir*, to enjoy, take delight in.

Grandisme, M.F. *grandissime*, very great.

Gris (*vair et gris*), a kind of fur much esteemed in the middle ages, but of what animal is not known; perhaps

a kind of weasel (*Mus Ponticus*), or the grey squirrel.
[O.E. *grys*, *gryce*.]

H

Hance, M.F. *hanche*, haunch, hip.
Herbega, lodged, pf. from *herbegier*. (M.F. *auberge*,
inn.) [O.E. *harbour*.]
Herpeor, harper.
Het, 3 sing. pres. ind. of *hair*, to hate.
Hiaume, **Hiame**, M.F. *heaume*, helm, helmet.
Houler, to throw, hurl.
Housiax, gaiters, hose.
Hui, M.F. (*aujourd'hui*) *hui*, to-day.

I

I, before *l* sometimes = *il*.
I, M.F. *y* (in its various usages).
I (Sect. 22), it (? Lat. *id*).
Iaume (*Hiaume*), M.F. *heaume*, helmet.
Icill, these.
Ier, M.F. *hier*, yesterday. *L'autr'ier* is a common phrase
for 'the other day.'
Iestre = *estre*, M.F. *être*, to be.
Ilec, **Ileuc**, there.
Issir, **Iscir** (part. *issus*), to issue, come forth.
Ist, 3 sing. pres. of *issir*.

J

Ja, now, ever ; with negative, never, not at all. (Survives
in M.F. *déjà*, *jamais*.)
Jel = *je le*.
Jo, **Jou** = *je*.
Joes, M.F. *joues*, cheeks.

Jogleor, M.F. *jongleur*, minstrel. [O.E. *jogelour*.]

Jut, 3 sing. pf. and part. of *gésir*, to lie.

K

Kaitif = *caitif*, wretched.

Keutisele, dimin. (with bad sense) of *keute*, *cueute*, a poor mattress.

Ki = *qui*, who.

L

Lagan, wreckage, or the right to wreckage cast ashore.

Suchier quotes (from the *Recueil des Monuments inédits*) an edict of Philip II. of France defining and abrogating this right, A.D. 1191. [The English law-term *lagan*, *lagon*, *ligan*, had the special sense of goods thrown overboard, but tied to a buoy so as to be recoverable.]

Lairai, **lairons**, **lairés**, future } from following verb.
Lairoit, **lairiés**, conditional }

Laissier, **Laiscier**, M.F. *laisser*, to leave, allow.

Lais, subj. case of *lait*, M.F. *laid*, ugly.

Lassus, up there. (M.F. *là-haut*.)

Lé (subst.), wolves (subj. case pl.), M.F. *loup*.

Lé (adj.), broad, wide; *de lé* (S. 16, p. 58), in breadth.

Lés, along, beside.

Lever, besides the modern senses, has that of *élever*, to bring up, rear, educate.

Levretes, dimin. of *lèvres*, lips.

Li, subj. case sing. and plur. of defin. article, the.

Li = *lui*, him, her.

Liés, fem. *lie* (survives in M.F. *faire chère lie*), glad, merry.

Liève, 3 sing. pres. ind. of *lever*, to rise.

Liu, M.F. *lieu*, place.

Liue, M.F. *lieue*, league (of distance).

Liués, M.F. *loué*, hired.

Loia, *loière*nt, pf. ind. of *loier*, M.F. *lier*, to bind.

Longaigne, sewer, dunghill, filth.

Lor = *leur*, their.

Lor, M.F. *alors*, then.

Lorseignol (*Losseignol*), M.F. *rossignol*, nightingale.

Lués, immediately, forthwith.

M

Ma (*ma dehait*) = *mal* (adj.), ill, evil.

Maçuele, dimin. of *maçue*, M.F. *massue*, club.

Maine, *mainne*; *mainent*, *mainnent*, pres. ind. of *mener*, to take.

Mais. Besides its modern senses this word is used = more, further (hence *ja-mais*, with negative, nevermore); *anuit mais*, all the night more, for the rest of the night; *mais que* (with subjunctive), provided that, if only.

Maisière, a wall. (Lat. *maceria*.)

Maïste, M.F. *majesté*, majesty.

Malaventure, mischance, misadventure.

Malement, evilly, ill.

Maleoit, -e, participle of *maleir*, M.F. *maudire*, cursed.

Mamelete, dimin. of *mamele*, M.F. *mamelle*, the breast.

Manacier, *Manecier*, M.F. *menacer*, to threaten, chide.

Manke, crippled. (Lat. *mancus*, M.F. *manchot*.) [O.E. *mankit*.]

Mannent (*mainent*), 3 pl. pres. ind. of *mener*, to take.

Mar, unhappily, evilly, in an evil hour; *tant mar*, so much the worse.

Marbrin, -e, made of marble.

Marc (obj. case pl. *mars*), a mark, a weight of gold (or silver) equal to half a pound.

Marceant, M.F. *marchand*, merchant.

Marounier, M.F. *marinier*, mariner, sailor.

Maserin (dimin. of *maser*, *mazer*), a drinking-cup, properly of maple-wood. [O.E. *maselin*.] *v.* Skeat, *s.v.* Mazer.

Mecine, M.F. *médecine*, medicine, remedy.

Mehaig, **Mehaing**, wound, hurt (subst.).

Menbrer, to remember.

Mengucent, 3 pl. pres. subj. of *mengier*, to eat.

Menuisse, the small part of the foot; the instep, arch, or bend of the foot.

Més (S. 34, p. 112), past part. of *manoir*, to remain.

Mesaise, wretchedness, misery. [O.E. *misease*.]

Mescine, dimin. *mescinete*, a maiden, girl (with a slight sense of weakness or pitifulness implied).

Mescolsir, to make a mistake in choosing, mischoose.

Mestier (M.F. *métier*); *quunque mestiers lor fu*, whatever they had need of.

Mie, **Mi** (= M.F. *pas*), with a negative, not (literally crumb).

Mier, pure, esp. in phrase *or mier*, fine gold, refined gold.

Miramie, ἀπαξ λεγόμενον (meaning unknown); perhaps a mistake for *mirabile*, as Suchier suggests, *v.* note *in loc.* (S. 5, l. 4).

Missen = **Missent**, 3 pl. perf. of *mettre* = *mettre*, to put.

Miue, fem. of possess. pron., mine.

Mix, M.F. *micux*, better, best.

Molt, much.

Mordrir (M.F. *meurtrir*), to murder.

Mosteraï, fut. of *mostrer*, M.F. *montrer*, to show.

Mot (adv.), **mout**, much.

Muir, 1st sing. pres. ind. } of *morir*, M.F. *mourir*, to
Muire, 1st sing. pres. subj. } die.

N

Nagier, M.F. *nager*, to row, sail, voyage.

Naje, nay, no¹.

Nasel, nasal (subst.); part of the helmet, protecting the nose.

Nel = *ne le*.

Nenil, M.F. *nenni*, nay, no¹.

Neporquant, notwithstanding, nevertheless.

Nes = *ne les*.

Nés, subj. case sing. masc., born (part. from *naistre*).

Nient, M.F. *néant*, nothing, not at all.

Nimpole (meaning unknown). A kind of game. It is found elsewhere as *Nipole*, *Nypollete*, and *Limpole*, but without throwing light on its meaning.

None, none, the ninth hour, i.e. 3 p. m.

O

O, prep., with.

Ocesiscent, **Ocesissent**, 3 pl. impf. subj., from following.

Ocirre, **occirre**, to kill.

Oiel, M.F. *œil*, the eyes.

Note that *œil*, *oeuil*, *oiel*, are the subj. case plural; the modern plural *yeux* being taken from the objective case, *iex*, *ex*, *ieus*, &c.

Oil, yes¹.

Oje (**Oie**), M.F. *oui*, yes¹.

Oinst, 3 sing. perf. of *oindre*, to anoint, smear.

Oir (subst.), M.F. *hoir*, heir.

¹ In this work the use of o-je, na-je, for affirmatives or negatives in the 1st person: o-il, nen-il, for those in the 3rd, is strict. [Lat. *hoc-ego*, *non-ego*; *hoc-ille*, *non-ille*.]

Oïr (vb.), M.F. *ouïr*, to hear.

The parts in use in this work are:—

Ind. pres. 2nd *os* (used almost = Imperative), 3rd *ot*, *oit*.

Perf. 3 sing. *oi*, 3 pl. *oïrent*.

Fut. 2 pl. *orrés*.

Imper. 2 pl. *oés*.

Part. pf. *oi*, *-e*.

Onques, ever; with *ne*, never.

Or, Ore, adv., now.

Orains, just now, lately.

Os, 3 sing. pres. of *oïr*.

Ossast, 3 sing. impf. subj. of *oser*, to dare.

Ost, subst., host, army.

Ostel, M.F. *hôtel*, house, lodging, hostel.

Ot, 3 sing. pres. of *oïr* and of *avoir*.

Otroïier, M.F. *octroyer*, to grant, allow.

Oume (Home, On), M.F. *homme*, man.

Ozire, to kill.

P

Palefroi, palfrey, saddle-horse (distinguished from *des-trier*, war-horse).

Panturée, painted.

Paor, M.F. *peur*, fear.

Par: besides its use as a preposition, it was used as an intensive adverb, very, as in *tant par*, *con par*, *mout par*.

Parfont, *-de*, M.F. *profond*, deep, profound.

Pastouret (dimin. from *pastour*, M.F. *pasteur*), shepherd-boy, herdboy.

Pel, M.F. *pieu*, stake, pale.

Peliçon (dimin. of *pelice*, M.F. *pelisse*), pelisse, furred cloak.

Peor, M.F. *peur*, fear.

Perron, **Peron**, a flight of steps (outside), or the paved platform approached by them.

Peus, obj. case plur. of *pel*, stakes.

Pié, M.F. *pied*, foot.

Pipés, obj. case pl. of *pipet*, little pipes.

Plain, -e, M.F. *plein*, full.

Planne = *plaine*.

Plenier, -e, M.F. *plénière*, full, large.

Plenté, plenty, abundance.

Ploueraï, 1 sing. fut. of *plorer*, M.F. *pleurer*, to weep.

Pou = *peu*.

Poin, M.F. *poing*, hilt (of the sword).

Pointe (*cueute pointe*), pricked or quilted, *v.* *Cueute*.

Pooir, M.F. *pouvoir*, to be able.

The following parts are in use in this work :—

Ind. pres. sing. 1. *puis*, 2. *puls*, 3. *puet*, pl. 2. *poés*.

Ind. impf. sing. 1. *pooie*, 3. *pooit*, pl. 2. *poiés*, 3. *pooient*.

Ind. perf. sing. 3. *peut*, *pot*.

Ind. fut. sing. 1. *porrai*, 3. *pota*, pl. 2. *porés*, *porrés*.

Ind. cond. sing. 3. *poroit*, *porroit*, pl. 2. *porriés*.

Subj. pres. sing. 3. *puist*.

Subj. impf. sing. 1. *peusce*, 3. *peust*, pl. 2. *peusciés*.

Por (prep.), M.F. *pour*, for. **Por çou que**, M.F. *parceque*, because.

Porcacier, M.F. *pourchasser*, to pursue, seek after, procure, acquire. [O.E. *purchasen*.]

Porparler, M.F. *pourparler*, to discuss, plot.

Porpenser, to reflect, consider.

Porsaca, 3 sing. pf. of *porsacier* (not found elsewhere), to pull, draw into place.

- Portaster, M.F. *tâter*, to handle, feel about.
 Postic, postern-door. (Lat. *posticium*, *posticum*.)
 Preé, past partic. of *preër* (*praer*, *proier*), to take captive, carry off. [Subst. M.F. *proie*, Eng. *prey*.]
 Pren, 3 sing. imperat. }
 Prendez, 2 pl. imperat. } *prendre*, to take.
 Presist, 3 sing. impf. subj. }
 Prissent, 3 pl. perf. ind. }
 Prime, prime. The first hour, or 6 a.m.
 Prous, Prox = *preux*, brave, valiant, worthy.
 Puie, a gallery, balcony. ('An open or outstanding terrace or gallery, set on the outside with rails to lean on.'—Cotgrave, quoted by Skeat, *s.v.* Pew.)
 Puin, M.F. *poing*, fist.
 Pule, M.F. *peuple*, people, folk.
 Pun, M.F. *pomme*, apple.
 Putain, harlot, wench.

Q

- Qant = *quant*. *Quant* (with the indicative), implying condition, almost = if, p. 8, l. 12; p. 36, l. 5 and l. 12.
 Qeurent, 3 pl. pres. of *corre*, M.F. *courir*, to run.
 Quaissié, M.F. *cassé* (participle), bruised, broken, torn.
 Quanque, *Quanques*, whatever, as much as.
 Quarel, M.F. *carreau*, quarrel, a square-headed bolt for shooting with a crossbow.
 Quatir, to hide (oneself), crouch down.
 Que, besides its use as in M.F., has also sometimes the meanings of since and when.
 Que—ne (Sections 2, 10, 24), without that.
 Que eles ont (S. 6), a colloquial expression instead of the relative. Cf. p. 112, l. 1.
 Quens, count (nominative or subjective case).

Querre, M.F. *quérir*, to seek.

The parts used in this work are:—

Ind. pres. 1 sing. *quier*, 2 pl. *querés*.

Ind. perf. 3 sing. *quist*.

Subj. imp. 1 sing. *quesisce*.

Pres. part. *querant*.

Qués, fem. sing. nom. } *quel*, what, which.
Quex, masc. plur. acc. }

Quit, **Quid**, 1 sing. pres. ind. of *quidier* (*cuidier*), to think, believe.

Quitôé (subst.), quiet, rest, peace.

Quoi (*Coi*) (adj.), quiet, calm.

R

Rade, fiery, spirited, eager.

Rai, M.F. *rayon*, ray, beam.

Raison: *mettre à raison*, to enquire of; *dire sa raison*, to tell one's story.

Raler, to go back.

Ramé, branching, with thick boughs.

Recaoir, to fall again, fall down.

Recercoelé, curled, crisp.

Recoulli, 3 sing. pf. of *recoillir*, M.F. *recueillir*, to receive, embrace.

Regné, kingdom.

Rehordé, repaired (with palisade or timber); S. 16, p. 56. It is evident that it means here a temporary or makeshift repairing, which allowed Nicolette to climb up and over the wall.

Remain, 1 sing. pres. ind.

Remest, 3 sing. perf.

Remanroit, 3 sing. cond.

} *remanoir*, to remain, stay.

- Remenroit**, 3 sing. cond. of *remener*, M.F. *ramener*, to bring back.
- Renge**, baldric, sword-belt.
- Repaire**, home, dwelling. (*Beurepaire* occurs as a place-name both in France and in England.)
- Repairier**, to go back, repair.
- Repenser**, to think again, to reconsider.
- Repost**, 3 sing. perf. of *reponre*, to hide, conceal. (From Latin *reponere*; M.F. *répondre* is from Lat. *respondere*.)
- Resbaudis**, past participle, from *resbaudir*, cheered, re-inspired, cf. *Esbaudir*. (The root is the same as of Eng. *bold*.)
- Retraire**, to withdraw, draw back.
- Rice**, M.F. *riche*, rich, powerful, fine.
- Rien(s)**, thing, anything.
- Roion**, M.F. *royaume*, kingdom.
- Roisin**, M.F. *raisin*, a cluster of grapes.

S

- Sacier**, to draw, take away.
- Sain** (subst.), M.F. *sein*, bosom.
- Saisne**, lit. Saxon, but used for pirate or heathen in general, and perhaps not very clearly distinguished in the author's idea from *Sarrasin*.
- Sale**, M.F. *salle*, hall.
- Salir**, M.F. *saillir*, to gush out, spring up.
- Sanblant**, M.F. *semblant*, appearance. [O.E. *semblande*.]
- Sans**, subj. case of *sanc*, M.F. *sang*, blood.
- Santir** = *sentir*, to feel.
- Saure**, to pay for, redeem. (Lat. *solvere*.)
- Sauveté**, safety.

- Saçant**, pres. part.
Saces, 2 sing. pres. subj. } *savoir*, to know.
Saciés, 2 pl. " " }
Sarés, 2 pl. fut.
- Se**, M.F. *si*, if, so, whether, &c.; *se—non*, except. Also used for *si* = and. (*v. infra.*)
- Seeler**, M.F. *sceller*, seal up, fasten up.
Segnier, M.F. *signer*, to make the sign of the cross on.
Seoit, impf. ind. of *seir*, M.F. *seoir*, to suit, sit.
Sejorné (past part. of *sejorner*, M.F. *séjourner*), rested, fresh, untired.
Sele, M.F. *selle*, saddle. [O.E. *sell*.]
Selone, M.F. *selon*, along, beside.
Semonent, 3 pl. pres. ind. of *semonre*, M.F. *semondre*, summon, call, urge.
Senestre, left-hand.
Sengler, M.F. *sanglier*, wild boar.
Sergant, **Sergent**, **Serjant**, M.F. *sergent*, man-at-arms, attendant, follower.
Seri, -e, M.F. *serein*, serene, calm.
Suer, M.F. *sœur*, sister.
Serpentine, serpent-kind, serpent-thing (more indefinite than *serpent*).
Set, M.F. *sept*, seven.
Seurent, 3 pl. perf. ind.
Seut, 3 sing. " " }
Seusce, 1 sing. imperf. subj. } *savoir*, to know.
Seust, 3 sing. " " }
Si (Se), so, and.

As a copula, *si* was originally more restricted in use than *et* (though they came later to be employed interchangeably). It coupled phrases in which the subject was unchanged (there are a few exceptions in this work,

p. 8, l. 18; p. 64, l. 2 from foot; p. 110, last line; p. 112, l. 10). It stood at the beginning of the phrase, and immediately before the verb, except when there intervened a negative particle, or some pronoun which had of necessity to precede the verb. *Si* was used in both prose and poetry; but specially in rapid prose narration, as in this work. (*v.* Burguy, ii. 391, 392.)

Si, like *et*, is also employed simply to mark the apodosis, or sequel, after *se* (if), *quand*, &c.

Sieo, 1 sing. pres. ind. of *seïr*, to sit.

Siecle, the world.

Sist, **sisent**, 3 sing. and 3 plur. perf. ind. of *seïr*, M.F. *seoir*, to sit, suit, fit.

Siu, 1 sing. pres. ind. of *suir*, to follow.

Sius = M.F. *sienne* (fem.), his, hers.

Soudniant, traitor, treacherous (quite distinct from *soudoier*, soldier).

Solsté, M.F. *société*, society, company.

Sol (verb), 2 sing. imper. of *saure*, to pay for.

Sol (subst.), M.F. *sou*. A coin worth 12 deniers, $\frac{1}{10}$ of a livre.

Soller, M.F. *soulier*, shoe.

Son (subst. S. 14, p. 52), M.F. *sommet*, point, extremity.

Soupe, wine-soup (on which see Ch. Reade's 'The Cloister and the Hearth'). Perhaps the same as the 'sop in wyn' which Chaucer's Franklyn loved (Cant. Tales, Prol. 336). It was less of a liquid than *pyment* (Fr. *piment*).

Souple, M.F. *souple*, dejected, bowed down. (Lat. *supplex*.)

Soupris, M.F. *surpris*, overcome.

Sorrai, fut. from *saure*, to pay for.

Sorvit, perf. from *sorveïr*, to survey, look at.

Q

Sosterin, Sousterin, M.F. *souterrain*, underground.

Sot, 3 sing. perf. of *savoir*, to know.

Souvins, lying on his back. (Lat. *supinus*.)

Suir, M.F. *suivre*, to follow. [O.E. *to sue*.]

T

Talent, inclination, will. [O.E. *talent*, in same sense.]

(From the inclination of a balance, Gk. *τάλαντον*. The modern sense of talent, ability, is, of course, derived from the Parable of the Talents.)

Tans, M.F. *temps*, time.

Tant que, until, till. When introducing a purpose, or a future event, it takes the subjunctive; when introducing a mere consequence in past time, the indicative.

Tatereles, *v.* note to p. 20, l. 21.

Tece (*teche*), M.F. *tache*, quality, disposition; literally a mark, spot, and used later in bad sense only. [O.E. *teche*, *tetche*, whence M.E. *tetchy*.]

Tenrai, Tenront, fut. of *tenir*, to hold.

Tés (p. 34, l. 20), obj. case plur. of *tel*, such.

Teste, M.F. *tête*, head.

Tien, 2 sing. imperat.

Tiengne, 3 sing. pres. subj. } *tenir*, to hold, take.

Tierce, tierce, the third hour, 9 a.m.

Tille, bast, the inner bark of the lime-tree. (Lat. *tilia*, lime-tree.)

Tolu, -e, part. from *taure*, *toldre*, *tolir*, to carry off, take away. (Lat. *tollere*.)

Tor, M.F. *tour*, tower.

Torbler, M.F. *troubler*, to trouble, disturb.

Tost, M.F. *tôt*, quickly, soon.

Tot, -e = *tout*, -e, all.

Totejor, all day, the whole day.

Trai, 1 sing. pres. ind.	} <i>traire</i> , to draw, lead; <i>se traire</i> , to betake oneself.
Traien(t), 3 pl. „	
Traist, 3 sing. perf.	

Traitlo, -e, long, regular, well-proportioned, shapely (not, as Méon and others, attractive).¹ [Low Latin *tractitius* in same sense; Leland, Coll. ii. 312: *Facies amplissima, tractitia tamen*. (Not in Ducange.) O.E. *tretys*.

‘Her nose was wrought at point devys
For it was gentle and tretys.’

Et si n’ot pas nés d’Orlenois,
Ainçois l’avoit lonc et traitis.

R. de la Rose, 1200-1.—Eng. 1215 *et seq.*

And again :

‘That other bowe was of a plant
Withoute wem I dare warant,
Full evene and by proporcioun
Tretys and long, of ful good fasoun.’

Li autres ars fu d’un plançon
Longuet et de gente façon.

Id., 919-20.—Eng. 929 *et seq.*

Trau, M.F. *trou*, hole.

Trés (prepos.); *trés entremi*, *trés parmi*, into the midst.

Tresce, a kind of dance. [Connected etymologically with E. *thresh*.]

Tresque (tresqu’à), until.

Trestot, Trestout, all, quite all.

¹ Godefroy does not give slender as a meaning; but he cites Walloon *tretis* = *maigre*. And in Méon, *Nouveau Recueil*, i. p. 411, ‘Des soixante et douze beautés qui sont en dames,’ there are *Trois gras*, *trois traitis*, opposed.

U

U = *ou*, or.

U = *où*, where, when (especially, in the latter sense, *là u*).

Ueus, M.F. *œufs*, eggs.

Uis (huis), entrance, doorway.

V

Vaillant : besides valiant, this word means worth, of value.

Vaint, 3 sing. pres. ind. of *vaincre*, *vaincre*, to conquer.

Vair (subst.), a kind of fur.

Vair (adj.), dimin. *vairer*, blue-grey (of eyes). v. Appendix II.

Valet, M.F. *valet*, a youth, boy, stripling,—in the most general sense, and with none of the idea of inferiority which the word acquired later. [O.E. *varlet*.]

Vauroit (S. 1, l. 1), 3 sing. cond. of *valoir*, M.F. *vouloir*, to wish.

Vauroit (p. 110, l. 8), 3 sing. cond. of *valoir*, to be worth.

Vaut, 3 sing. perf. ind. of *valoir*, to wish, be willing (as well as pres. from *valoir*).

Vauti, -e, M.F. *volté*, vaulted, arched.

Veir, M.F. *voir*, to see.

The parts in use in this work are the following :—

Ind. pres. sing. 1. *voi*, *vois*, 3. *voit*, pl. 2. *veés*, 3. *voient*.

Ind. impf. sing. 3. *veoit*.

Ind. perf. sing. 1. *vi*, 3. *vit*, pl. 2. *veistes*, 3. *virent*.

Ind. fut. sing. 3. *verra*, pl. 2. *verrés*.

Ind. cond. sing. 1. *verraie*, 3. *verroit*.

Venist, 3 sing. impf. subj. of *venir*, to come.

Vesci, M.F. *voici*, see here !

Vesquirent, M.F. *vécurent*, 3 pl. perf. of *vivre*, to live.

Vex (veus), 2 sing. pres. ind. of *valoir*, to wish.

- Viaire**, face, countenance, look.
Viegne, 3 sing. pres. subj. of *venir*, to come.
Viel, -le, M.F. *vieil*, *vieux*, old (from Lat. *vetulus*, -a).
Viele, a viol, fiddle.
Vieler, to play on the viol.
Viés (indeclinable adj.), old (from Lat. *vetus*).
Vig, 1 sing. perf. from *venir*, to come.
Vilain, farmer. [O.E. *villein*.]
Viole, viol, violin.
Vis (subst.), face, look, countenance.
Vis (adj.), subj. case sing. of *vif*, alive.
Vix (adj.), subj. case sing. of *viel*, old.
Vix (verb), 2 sing. pres. ind. of *voloir*, to wish.
Vo, fem. sing. subj. case of *vos*, M.F. *votre*, your.
Voil, 1 sing. pres. ind. of *voloir*, to wish.
Voir, -e, adj. used adverbially in S. 14, &c., substantively in S. 38, true, truly, the truth.
Vois, 1 sing. pres. ind. } *aler*, M.F. *aller*, to
Voise, *voisse*, 1 sing. pres. subj. } go.
Voloir, M.F. *vouloir*, to wish, will, be willing.
 The parts used in this work are the following:—
 Ind. pres. sing. 1. *voil*, 2. *vex*, *vix*, 3. *veut*, pl. 2. *voëts*, 3. *volent*.
 Ind. impf. sing. 3. *voloit*, pl. 2. *voliiëts*.
 Ind. perf. sing. 1. *voul*, 3. *vaut*, pl. 3. *vourent*.
 Ind. cond. sing. 3. *vauroit*, pl. 2. *vouriëts*.
Vremellet, -e, dimin. of *vremeil*, M.F. *vermeil*, red, vermeil.

W

- Waucrer**, to drift, wander vaguely.
Waumoné, **Waumonné**, roasted.

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